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JUNE 25, 1906.

SEVERAL changes were made in the personnel of the committee of the Allgemeiner Musikverein this year and an attempt was made to have the Neue Zeitschrift für Musik made the official organ of the Verein, in place of the Allgemeine Musik Zeitung, but this was not successful. On June 3 occurred the principal business meeting of the association, and in the evening a complimentary orchestra concert was given by the local orchestra of Graz.

The first business of the association meeting was the rendering of official reports. From these it was seen that the membership of the Verein is on the increase, and that the financial condition of the association treasury, as well as of the Beethoven, Liszt and Mansouff funds administered by the Verein is highly favorable. Next came the election of officers for the coming two years. The vote resulted in the choice of Richard Strauss as president, Max Schillings as vice president, Friedrich Rösch as secretary, Gustav Rassow as treasurer, and Felix Mottl, Siegmund von Hausegger and Hans Sommer as assessors. For the music committee were chosen Messrs. Humperdinck, Wolfram, Pfitzner and Obrist, and the two auditor's posts were left in the hands of their previous incumbents, Messrs. Pflüger and Panzner, of Bremen.

After the official business had been disposed of an extremely pleasant outing was enjoyed by the Verein. A rich lady of Graz, Frau Bella Weitzer, had invited the association to an old time Vienna "jollification" on her estate, a schloss and park, delightfully situated on the Ruckelberg. Here under shady lindens and the luxuriant green of mighty horse chestnuts, with long stretches of velvety turf rolling away before one, charming young girls served exquisite refreshment for the concert sated guests. The rich castle and well laid grounds were open to everyone, and as the erudite "Musikanten" strolled through the cool, leaf-rustling park the exquisite strains of a Schubert "Graz Dance," a dainty morceau which the immortal composer wrote in this very schloss in 1827, were wafted to their ears in the cadences of tender violins and sighing clarinets.

In the evening of this same day the Graz Orchestra gave the complimentary concert mentioned above. Its program consisted of two numbers only, Strauss' "Heldenleben" and Schillings' new choral work, "Dem Verklärten" ("The Transfigured"). Both of these works were originally included in the official program of the festival, and were later put aside to make room for the Bruckner symphony, the performance of which was described in my last week's letter. And on this shifting of the program hangs a tale—a tale of Graz placidity, of Bruckner fanaticism and allgemeiner musiker woe, all mixed up together.

In the beginning the committee had decided to have the festival open with a church concert, the program of which was to include a mass by Reiter, Liszt's "Beatitudes" and the Bruckner "Te Deum." Accordingly the programs were printed long in advance, with the announcement of this concert, the world at large was happy, and the bland peace of the committee was undisturbed. The date of the festival drew near, placid Graz quickened her pace, and rehearsed for the festival, and the wrathful members of the Verein calmed down a bit, and decided to send at least

one-fifth of their number to prop up their erring organization. Then at the last minute along came the good people of Graz, who in a practical moment had been grubbing for concert halls. "Es thut uns leid, hochherrschaftliches committee," they said, "but we find there really isn't any church large enough for the opening concert." And with that the good natured citizens walked off and left the committee to the enjoyment of its consternation. "Nice affair," thought they. "We can't put these three numbers in as gentle sandwiches between the numbers of the other programs, for every one of the concerts is already thicker than mortal musician ought to bear. Omit them? Well, it would do for Liszt and Reiter—they've made their mark, and wouldn't be offended, but Bruckner—if we leave him out we'll be handed a bomb or two from Vienna." So the genial committee members laid their heads together and concocted this scheme: to replace "Heldenleben" and the Schillings chorus by the Bruckner eighth symphony, and thus preclude vilification at the hands of the Bruckner cult; and then to have the Strauss and Schillings compositions presented in an extra concert by the Graz local orchestra.

One would have thought this arrangement tactful enough to conciliate all parties. On the contrary, however, the



GRAZ.

Bruckner faction thought that the "Te Deum" had been shifted in an attempt surreptitiously to remove their hero's name from the program, and therefore insisted on misrepresenting the committee. Whereat, in the natural course of human events, the committee felt strongly impelled to misrepresent the Bruckner faction. And the whole affair was just one more slight unpleasantness to tinge the memories of those who came to quaff divine music from the festival fountain at Graz.

The final order of the program, however, was that arranged by the committee. In one way, moreover, it was perhaps fortunate that the said Bruckner symphony was performed, for by all accounts it was the only work which Professor Loewe, official orchestra leader of the festival, conducted at all well. He sent the hero of "Heldenleben" skipping along at a skittish pace that quite changed and destroyed the majestic character of Strauss' mighty work, and the rest of his conducting was far from being flawless.

Schillings directed his new composition, a work entitled "Hymnic Rhapsody," in words by Friedrich Schiller, and set for chorus, orchestra and baritone solo. As presented by the magnificent orchestra and chorus, and Loritz, of Munich, with his powerful baritone voice, the rhapsody revealed many excellencies both of material and style. In the middle, to be sure, it masses up figures and themes into slightly overweighted complexity, but its conclusion works up to a fine climax, and is a splendid piece of choral and orchestral composition. As a whole the work made the impression of deep earnestness and feeling, and fully deserved the rich applause with which it met.

The second chamber music concert presented no new

compositions. Several songs by Wolf, which were admirably sung by Ludwig Hess and Anton Dressler, and string quartets by Draesecke and Pfitzner made up the program. As criticisms of both these works have been given in my Berlin budget on their former appearance here, detailed mention of them is not necessary. They were brilliantly played by the Rosé Quartet, of Vienna.

The third orchestra concert, on the other hand, brimmed over with novelties. In addition to Liszt's "Die Ideale" and Wagner's "Kaisermarsch," the program offered two male choruses with wind orchestra by Streicher, Ernst Boehe's orchestral episode, "The Return of Odysseus," several songs with orchestra accompaniment, by Siegmund von Hausegger, and "Fingerhütchen," a ballade for bass-baritone, chorus and orchestra, by Julius Weissmann. The best of the two Streicher works, however, was not presented. It chanced to treat of holy and unholy things, papacy, religion, forbidden fruit, in fact—and in Austria one does not pluck forbidden fruit—and so the imperial censor blue pencilled it from the program with inconsiderate haste. This circumstance was a rather pathetic one, too, for the second Streicher chorus was not worthy of much note.

Of the remaining novelties, however, there is much good to be said. Weissmann's "Fingerhütchen" was charming in spite of the simplicity of its conception. Such limpid clearness of style as Streicher displays in this composition is not often met with in modern music, and it made the work delightful to the listener in spite of its lack of originality. As to Boehe's "Odysseus Heimkehr," on the other hand, objection could hardly be proffered on the score of individuality. Original this young musical colorist certainly is, and so much so that he is a hyper-stylist in music. His method of tonal expression is wonderfully beautiful, his manner of richly tinted harmonic phrasing is phenomenal, and yet he does not satisfy. Boehe is a wizard who birds us within a circle of magic tone, and when we are free we realize that he has conquered us by pure witchery of sound, and not by sublime thought or depth of human emotion.

Siegmund von Hausegger's songs with orchestral accompaniment were not so successful as those by Gustav Mahler, which were mentioned last week. This was due to the fact that Hausegger has not learned to adapt his orchestra to his voices, and his complicated and heavy accompaniment often overbore a vocal melody natural and lovely in itself.

With this third orchestra concert the festival proper was concluded, but its epilogue took place at Vienna, where on the following three nights performances of Strauss' "Feuersnot" and the ballet, "Lazy Hans," by Oskar Nedbal, the famous viola player of the Bohemian String Quartet, Pfitzner's "Rose vom Liebesgarten," and Liszt's "Heilige Elisabeth" were held in the Vienna Opera. "Feuersnot" was conducted by Mahler with a fire and abandonment that made the opera electric from beginning to end. Mahler does not conduct—he lives in the music, and so breathes his own spirit into every phrase and period that he becomes an indissoluble part of what he is presenting, and inspires his men with a unanimity of performance that is stupendously effective.

Nedbal conducted his ballet in person. It is a work very effective for the solo dancers, and the music is pleasing, particularly on account of its fascinating Slavonic character.

The director of the Pfitzner opera was Kapellmeister Walter. Under his leadership the work was admirably performed, but even its excellent staging could not make the fantastic symbolism, the mysticism and the hazy harmonies of "Rose vom Liebesgarten" appeal to the ordinary musician. The composition is full of talent, but empty of pleasing qualities, and the cool reception with which it met was rather to be expected.

As for Liszt's "Heilige Elisabeth," that work has so often,

been put on the boards of the Vienna Opera that its performance was of course perfect and requires no criticism.

"All's well that ends well" we are wont to agree. Notwithstanding the brilliant performances with which the Austrian capital speeded its parting guests one could hardly say that this forty-first meeting of the "Allgemeiner Deutscher Musikverein" was an unalloyed success. The long doubt as to the actual consummation of the plans, the lack of alacrity with which the good people of Graz responded to the committee, the dissatisfaction of the members and the non-attendance, the unpleasantness occasioned by the shifting of the program—all these were elements which could not but be disagreeable to any loyal member of the Verein. It is to be hoped that next year's convention, which will take place at Essen, and that of the following summer, which will probably fall into the welcoming arms of Stuttgart, will be spared such unfortunate circumstances as attended the festival at Graz.

The eighty-second Nether-Rhenish music festival, which took place at Düsseldorf, opened with the rendering of an ancient composition by Giovanni Gabrieli (1597). The work is called "Pion e Forte," by which is meant that it was written for two sets of wind instruments, one of which was to play loud and the other soft. The short, lively piece was very interesting, and made an excellent introduction for the next number of Handel's "Israel in Egypt," which concluded the program of the first day. The oratorio was given in the old Handel instrumentation, with its garishness alleviated only by the mellow quality of the organ. Of the soloists Muriel Foster, the young English contralto, and Paul Knüpfer, bass, were the most successful. Miss Foster is praised especially for the genuineness of her interpretations.

For the second day Bach's Whitsuntide cantata was the initial number. This was followed by a "symphony" by Wilhelm Friedmann Bach, the great cantor's dissipated son, a work of interest chiefly for a highly artistic fugue which it contains. Next Fritz Kreisler rendered Tartini's "Devil's Trill." He played against a heavy accompaniment of string orchestra and organ, but his verve of style and wonderfully powerful tone made his violin ring out nobly above the supporting instruments. Dohnányi followed with a vigorous interpretation of the Brahms B major piano concerto, and the festival concluded with a stirring performance of Mahler's second symphony, which was tendered an ovation by the enthusiastic audience.

Carl Halir will give two concerts with the Philharmonic Orchestra in October, playing at the first Loeffler's "Divertimento" and the Beethoven and Spohr eighth concertos. At the second, a Brahms evening, he will be heard in the violin concerto and in the double concerto for violin and cello, with Hugo Becker's assistance. Strauss will conduct.

Marcella Sembrich will give two concerts in Berlin next October. The first will be with the Philharmonic Orchestra, and in it she will render several great operatic airs. In the second she will interpret lieder only. Sembrich has not sung in concert here for fully ten years, and her reappearance is awaited with great interest.

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Ugo Afferni, the new leader of the Wiesbaden Kur Orchestra, scored a big success at his first concert with that organization. The leading Wiesbaden papers, as the Tageblatt and the General Anzeiger, speak of the young Italian's conducting in terms of the warmest praise. Both journals write that he suggests Nikisch in many respects. They remark particularly upon his rare combination of composure and impetuosity, his noble conception, and his ability to make his men do their best.

C. F. Kahnt-Nachfolger, of Leipzig, will soon publish a hitherto unknown composition of Richard Wagner, a fantasy in F sharp minor for piano, written in 1831. It will be edited by Rudolf Breithaupt, of Leipzig. The original manuscript of the work is in the Bayreuth Wahnfried archive.

Louis Dimond, the young New York pianist who made a successful debut with the Philharmonic Orchestra last winter, will play in the coming season at Berlin, Dresden, Leipzig, Munich and other German cities. He is spending the summer at Geneva, Switzerland.

What a singer can accomplish in one year by hard work, under a guiding master hand, has been forcibly illustrated by Rosalie Hart, an American, and a pupil of Antonia Mielke. Previous to coming to Madame Mielke a year ago Mrs. Hart wasted four years in Germany with incompetent teachers, and by bad methods had nearly ruined her voice. Her last instructor had been giving her heavy operatic roles, whereas her voice is a light, high colorature, and she was in bad shape when she began work with Madame Mielke. I heard her sing at that time, and I had not heard her since until yesterday. I was astonished at her progress. Whereas formerly her voice had a disagreeable, sharp quality, and she sang with great difficulty, every note causing her an effort, now her tones gush forth with the ease and purity of a bird, and that sharp quality has given place to a soft, velvety timbre. Her cantabile was excellent and her colorature admirable. She sang both arias of the Queen of the Night, from "The Magic Flute," and part of Queen Margaret's aria from "The Huguenots." In the Queen of the Night aria she took high F with the greatest ease. For one year's work she has done wonders.

Another pupil of Madame Mielke, Bertha Eder, a Hungarian, who had been singing for several seasons on various Italian stages, and was formerly in bad vocal condition on account of forced tone production, sang arias from "Fidelio," "Jüdin" and "Lohengrin." She has a mezzo-soprano of considerable volume and extraordinary range, which she handles with great skill. She also displayed much temperament and musical intelligence. For the coming season she will sing in the Budapest Grand Opera.

Next autumn Ernst von Possart will make an extended tour of Germany in the character of dramatic reciter. His tour will last from October until December, and he will be accompanied by Bernhard Stavenhagen, the well known pianist. In such works as Strauss' musical setting to "Enoch Arden" and Max Schillings' "Hexenlied" Possart is wonderful.

August Robbelen, secretary of the New York Philharmonic Society, recently spent several days in town, making arrangements for meeting and engaging conductors for that organization next year.

Hans Pfitzner, the well known composer, has retired from his post as conductor of the West Side Opera. Pfitzner feels that Berlin has not given him the recognition he

deserves, and he is determined to try his fortunes elsewhere.

Director Hugo Becker, of the Berlin National Opera, has also retired. In the future this undertaking will have two directors, Schippanowsky and Pester-Prosky, formerly director of the theatre in Cologne. The first season of the National Opera was not a financial success.

Oskar Fried, composer of "Das Trunkene Lied," is at work on a new composition for male chorus, the poetic idea of which is derived from Nietzsche's "Der Mistrall." "Das Trunkene Lied" will be performed next season by the Stern Singing Society under Fried's direction.

Carl Wolfsohn, the piano pedagogue of Chicago, and brother of Henry Wolfsohn, is visiting friends in town.

Daniel Visanski, accompanied by his two sisters, pianist and violinist, who have been studying in Vienna with Leschetizky and Rosé respectively, will sail for America Tuesday on the Kaiser Wilhelm II.

ARTHUR M. ABELL.

Grand Conservatory Commencement.

THE thirty-first commencement of the Grand Conservatory of Music was held June 28 at the Waldorf-Astoria, as reported in THE MUSICAL COURIER of July 5. Lack of space prevented the publishing of the program, which was a lengthy one, but of exceeding interest from the first number to the last. The performances which seemed to impress the listeners most, and which were decidedly above the conventional conservatory standard, in technique and feeling, were those of Edna Stell, Ada J. Smith, Genevieve Brown and Alvah Sidner. The Misses Brown and Stell are pupils of Beatrice Eberhard. That lady also led the string quartet in a work by Daniel Protheroe, a melodious and well made composition, heard for the first time in this city. The opera "La Corsicana," by J. Lewis Browne, was also a local novelty. It had a vigorous and finished performance in English. Excerpts from "Il Trovatore" were sung in Italian, and displayed the vocal finish and musical taste of Miss Dax, Vincenzo Laraja, Miss Lumb and Charles A. Brown. The large audience, which overcrowded the ample hall, received each and every number of the program with unbounded enthusiasm.

Joseph Hollman Coming

JOSEPH HOLLMAN, the eminent Dutch 'cellist, is one of the great artists engaged for the Emma Eames concert tour, beginning early in October and ending in December. After the completion of the Emma Eames tour Joseph Hollman will remain in America for a short period to fill a series of single concert engagements under the management of Henry Wolfsohn.

Goerlitz to Arrive.

HUGO GOERLITZ, the London manager, is due to arrive in New York on July 13 aboard the Deutschland. His address will be care of Steinway Hall.

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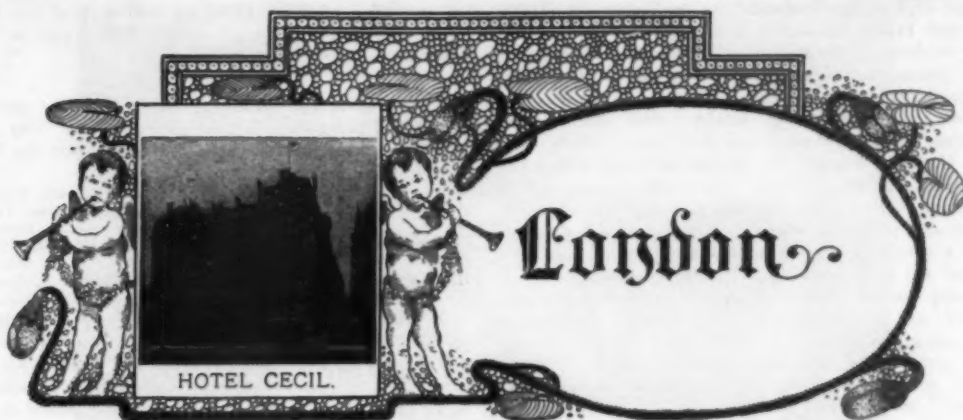
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IT had been originally intended to give a double bill at Covent Garden Thursday night, consisting of Gluck's "Orfeo" and Franco Leoni's new opera, "L'Oracolo," the libretto of which is founded on Fernald's play, "The Cat and the Cherub." As is usually the case, however, it was found at the last moment that the new opera needed more rehearsing and it was, in consequence, postponed until tonight. "Orfeo" forms a rather slight evening's entertainment by itself, but with that grim determination which overcomes all obstacles, the management succeeded in arranging the intervals so that many of them were about twice the length of the scenes which they separated, thus dragging out the opera over a matter of some three hours. It was unfortunate for Kirkby Lunn that she should have been suffering from a bad cold, as this was her first appearance in the part of Orfeo. It says much, however, for the excellence of her method that the effects of her indisposition should have been so little perceptible. At the beginning of the opera she seemed to have some slight difficulty in making her voice carry, but this disappeared as the evening wore on and by the time she reached "Che farò" she was singing as finely as ever. She will probably do even better tonight, when "Orfeo" is to be repeated.

Madame Raunay was doubtless far more at her ease in the strange house than when she made her début in "Un Ballo in Maschera" on Monday. The part of Euridice does not, of course, give a singer very many opportunities, but she certainly made the most of such as it vouchsafed to her. Madame Raunay is the very embodiment of classic grace and charm, so much so that a distinguished art critic remarked that she suggested a walking bas-relief of Phidias. Indeed it is not often that we see such interesting and sympathetic acting on the Covent Garden stage, and as a singer she has the rare gift of style. The two smaller

parts were admirably filled by Elizabeth Parkina and Madame Lejeune, while the mounting of the opera was excellent. André Messager conducted.

Herold, the Danish tenor, had never played the part of Faust here till Tuesday evening, and, on the whole, he made a very good impression. He is still as stiff as the proverbial poker, but that will probably be mended when he has had more experience. He is certainly a very charming singer with a sympathetic voice and a good style. Mlle. Donalda, the new Canadian soprano, once more made a charming Marguerite, and Clarence Whitehill as Mephistopheles, Elizabeth Parkina as Siebel, and Seveilhac as Valentin, were valuable members of the cast.

The Waldorf company has just been strengthened by the addition of Aurélie Revy, a singer who has appeared more than once at Covent Garden with great success. She made her Waldorf début as Nedda in "Pagliacci," a part that has always suited her to perfection, and she showed that she has lost none of her powers since she sang it here last. Excellent singing and intelligent acting were the most notable features of her performance and it is to be hoped that her name will figure frequently in the Waldorf bill.

Henry Russell, by the way, will probably continue his season until the autumn, when a new musical comedy by Paul Rubens, with G. P. Huntley in one of the principal parts, will be mounted at the Aldwych Theatre.

Francesco Cilèa's operatic version of "Adrienne Lecouvreur," which was staged at the Waldorf on Tuesday for the first time this year, is not a work which is likely to enjoy a very long and prosperous career. The comedy scenes are light and pretty, but the ballet, which is one of the best things in the opera, had to be omitted because the Waldorf does not rejoice in the possession of any dancers.

Few of the dramatic scenes are very effectively set, and the general impression that the opera leaves is that Cilèa would do better to turn his attention to light music. Signorina Corsini was excellent as the heroine, as also were Madame de Cisneros as the Princess de Bouillon, Arimondi as her spouse, and Angelini-Fornari as Michonnet. Pezzuti sang charmingly as Maurice, but acting is not his strong point.

Thursday evening the Philharmonic Society brought its ninety-third season to an end at the Queen's Hall. The principal merit of Cowen's symphony in F, which formed the pièce de résistance, is its extreme brevity. Regarded as music, all that is good in it is crowded into the scherzo, which is very fresh and dainty. The rest is well turned out, but entirely free from inspiration. Franz von Vecsey chose the Beethoven concerto for his Philharmonic début, but comment is unnecessary, as he played it at his orchestral concert of the previous Saturday, and I alluded to his reading of it in my last letter. Maud Perceval Allen, the vocalist of the concert, is a singer of very considerable dramatic power, and she was well suited in the "Ave Maria" from Max Bruch's "Das Feuerkreuz."

Herbert Witherspoon, the well known American bass, is paying a visit to London and he gave a delightful vocal recital at the Bechstein Hall on Friday afternoon. Witherspoon differs from most modern vocalists in that he not only has an exceptionally fine voice, but that he has also taken the trouble to learn how to use it. He showed, too, by his interpretations of English, French and German songs that he is an artist of rare versatility who may be trusted to do justice to anything that he undertakes. Sidney Homer's fine setting of "Prospice," Tiredelli's "Absent" and Brahms' "Feldensamkeit" and "Il était jadis un beau Roi," from Bizet's "La jolie Fille de Perth" are about as strongly contrasted as songs can well be, but Witherspoon sang them all uncommonly well, and he seems to have every shade of feeling and expression absolutely at his command. That he has, in addition to these gifts, a strong sense of humor, he showed by his excellent delivery of a group of Irish songs, in which he delighted his audience immensely.

The Grand British Festival Concert which was given at the Crystal Palace on Saturday afternoon was certainly British enough, but it was not very "grand" nor much of a festival. The names of the greatest British composers, such as Purcell, Morley and Wesley, were conspicuous by their absence, and the program was for the most part devoted to the less successful ballads of Elgar, Cowen, Sullivan and Goring Thomas. The Handel Festival Choir sang three choral works, Parry's "Blest Pair of Sirens," Coleridge-Taylor's "Hiawatha's Wedding Feast" and a chorus from Elgar's "King Olaf," and the orchestra played some quite unimportant pieces by Mackenzie, German and

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Cowen, but the whole program was obviously arranged with a view to tickling the palates of the ballad concert public. Ada Crossley, Agnes Nicholls, Clara Butt, Ben Davies, Andrew Black and Kennerley Rumford sang very well, and Cowen conducted, but it was rather a one horse affair.

The same afternoon Boris Hambourg, who is one of the cleverest members of the Hambourg family, gave a violoncello recital at the Aeolian Hall. Young Hambourg's talent for his instrument is quite unusual and he is likely to become one of the finest violoncellists of the day. It is not often that we hear such a full and pure tone, such a sure execution and such beautiful phrasing as he displayed in Marcello's sonata in C, Mozart's minuet in G, an adagio by Haydn, and a rondo by Boccherini. He has only been playing in public a few months, but he has already made a reputation in London, a reputation which he increases every time that he appears.

Franz von Vecsey gave a recital at the Queen's Hall on the same afternoon. Bach's "Chaconne" still seems to be a little beyond him, but in Tchaikowsky's concerto and Wieniawski's polonaise in E he scored brilliant successes. The public's passion for prodigies, however, seems to be somewhat on the wane, and his concert did not attract quite so large an audience as it deserved.

The principal feature of the concert given by Mlle. Janotha at the same hall in the evening was its quantity rather than its quality. Mlle. Janotha played very cleverly and Aurélie Revy's singing was as excellent as ever, but many of the other fifteen performers could have been spared.

To attempt to cope with the enormous mass of concerts which took place last week is absolutely hopeless. On the first three days there were twenty-seven—an average of nine a day, most of which were singularly uninteresting. Thursday, Friday and Saturday were comparatively easy days, for there were only thirteen concerts, and an energetic critic, who did not mind being bored to death, might have looked in at all of them if it had not been that two operas also claimed his attention. One or two of the smaller concerts deserve passing mention. Henry Such, for example; who gave a recital at the Queen's Hall on Tuesday afternoon, is a clever violinist, and he and Adela Verne gave a fine performance of Brahms' sonata in G, while Zacherewitsch, who occupied the Bechstein Hall on Wednesday afternoon, is also a violinist of talent. The best of the many vocalists who have appeared were Maud Perceval Allen and Albert Archdeacon, both of whom showed at their concert at the Aeolian Hall on Tuesday evening that they have taken the trouble to study their art seriously.

Mme. Samaroff's second piano recital at Steinway Hall was quite as successful as the first. The program included Chopin's sonata in B minor, nocturne in F sharp major, etudes, op. 25, Nos. 3 and 11, and pieces by Henselt, Tchaikowsky and Liszt. In all these works the finish of her style, the variety of her tone color and the breadth of her conception were equally conspicuous, and enthusiastically recognized by the audience. ZARATHUSTRA.

LONDON NOTES.

Preparations for the Sheffield triennial musical festival are nearing completion, and the committee have just issued a book of arrangements. Concerts will be given in the

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Albert Hall of the Yorkshire city on Wednesday, Thursday and Friday, October 4, 5 and 6. Felix Weingartner will conduct and the chorus numbers more than 300 singers. Among the principal vocalists engaged are Evangeline Florence, Agnes Nicholls, Madame de Vere, Mrs. Henry J. Wood, Ada Crossley and Muriel Foster; John Coates, Gervase Elwes, William Green, F. Austin, Andrew Black and H. Lane Wilson. The festival will open with a performance of "The Messiah," and in the evening will be produced Nicholas Gatty's "Fly, Envious Time," the program also including Schumann's "Paradise and the Peri" and a symphony by Mr. Weingartner. Bach's Mass in B minor will be heard on the Thursday morning, and at the evening concert Frederic Cliffe's "Ode to the Northeast Wind" will be performed for the first time. The program also comprises Brahms' "Nannie," Max Bruch's "Frithjof" and a violin concerto, with Kreisler as soloist. The concert on Friday morning will open with Mozart's "Requiem," and include Weingartner's eight part choruses, "The House of Dreams" and "The Song of the Storm" and Beethoven's "Eroica" symphony. On the Friday evening the festival concludes with a performance of Berlioz's "Faust." Dr. Henry Coward, it is hardly necessary to add, resumes the post of chorus master, in which he has so greatly distinguished himself on previous occasions.

Works by seven British composers will be given at the fourth concert arranged in connection with Mr. Palmer's Royal College of Music Patrons' Fund, to be held at Queen's Hall on Thursday evening. Among these are Harry Farjeon's "Hans Andersen" suite, an orchestral suite by Haydn Wood, Frank Tapp's variations for piano and orchestra on "Tom Bowling," an "Elegy" by John W. Ivimey, and scene from the "Golden Legend" for solo voices and orchestra by Harold Moore. Herbert Bath and G. von Holst also contribute to the scheme.

Nearly 100 summaries of operatic libretti have been sent to Ricordi & Co., in connection with the competition announced by the firm some months ago. Some of the MSS. have come from Ceylon, Australia, Canada and the United States.

Florizel von Reuter, the boy violinist, who gave his "farewell" recital at Queen's Hall recently, sails for Buenos Ayres on Friday, and proceeds to South Africa next October, concert tours having been arranged for him. From there he goes to Australia, where he will take part in a number of concerts. It has been decided that he shall then withdraw from public life and carry on his studies for five years before he again appears on the concert platform.

The directors of the London Symphony Orchestra announce a second series of symphony concerts at Queen's Hall, for which Arthur Nikisch, Hans Richter, Fritz Steinbach, Ernst von Schuch and Wassili von Safonoff have been engaged as conductors. Dr. Richter will direct four of the nine concerts forming the series. The dates selected are November 6 and 23, December 14, January 18 and 29, February 12 and 22, and March 8 and 26.

Wilhelm Ganz will give his annual concert at the Aeolian Hall on Thursday afternoon, when he will have the assistance of Zélie de Lussan, Elizabeth Parkina, Madame Sobrino, Gregory Hast, M. Plançon and Johannes Wolff. Madame Réjane has promised to recite.

At the Royalty Theatre, on July 13 and 14, the opera class of the Guildhall School of Music will present Sir Arthur Sullivan's "Trial by Jury" and scenes from "Romeo et Juliette" and "Faust." The Lord Mayor and Sheriffs will attend the performance on the date first mentioned.

Under the patronage of the Princess of Wales and the Austro-Hungarian Ambassador a soirée musicale will be given on Thursday evening at Princes' Galleries, Piccadilly, in aid of the funds of the Francis Joseph Institute. Contributions to the program will be made by Selma Kurz, Amely Heller, Madame Tornai de Kover, Emil Steger, Fritz Kreisler and Mark Hambourg. The Bachrich Quar-

tet, consisting of members of the orchestra of the Imperial Opera House, Vienna, will also take part in the proceedings.

At Covent Garden Theatre Franco Leoni's new one act opera "L'Oracolo," founded on Fernald's play "The Cat and the Cherub," will be produced tonight for the first time with the following cast:

Ab-Joe Mile. Donalda
Hus-Qui Madame Paulin
San-Lui M. Dalmorbs
Cim-Fen Signor Scotti
Uim-Sci M. Marcoux
Hu-Tain M. Cotreuil
Indovino Signor Montecucchi

"L'Oracolo" will be preceded by "Orphée." "Un Ballo en Maschera" and "Rigoletto" will be repeated on Thursday and Friday, and "Don Giovanni" will be given for the first time this season on Saturday. Signor Mancinelli, who is leaving for South America, will be replaced at the conductor's desk by Signor Campanini, who conducted at Covent Garden last autumn during the season of the San Carlo Opera Company.

Concerts for the Week Ending July 1.

MONDAY.

Royal Academy of Music, students' orchestral concert, Queen's Hall, 3.
Lucie Van Hulst's violoncello recital, Bechstein Hall, 3.
Lawrence Kellie's song recital, Steinway Hall, 3:15.
Fryer Neumann-Walenn trio, Aeolian Hall, 8:15.
Constance Coopman's first dramatic and vocal recital, Steinway Hall, 8:30.

TUESDAY.

Madame Albani's orchestral concert, Queen's Hall, 3.
Mrs. Borden-Low's song recital, Bechstein Hall, 3.
League of Mercy concert, Grosvenor House, Park lane, 3.
(By permission of the Duke and Duchess of Westminster.)
Jeanne Laurent's matinee, Steinway Hall, 3.
Meeting of Association of Musical Competition Festivals, Broadwood's, Conduit street, 2:30.
Joseph Sunderman's vocal recital, Cavendish Rooms, Mortimer street, 3:30.
Ethel Hirschbein's vocal recital, Bechstein Hall, 8:30.
Alfred Gallrein's concert, Steinway Hall, 8:30.

WEDNESDAY.

Mark Hambourg's recital, Queen's Hall, 3.
Edward Maryon's vocal recital, Bechstein Hall, 3.
The London Trio and Signora Adah Maffei's chamber concert, Aeolian Hall, 3:30.
Charles William's orchestral concert, Queen's Hall, 8.
Louis Arens' recital, Bechstein Hall, 8:30.
H. Stanley's pupils' vocal recital, Steinway Hall, 8.
Mr. and Mrs. Claude Ravenhill's concert, 18 Somerset street, Portman square (by permission of Mrs. Ada S. Ballin).

THURSDAY.

Countess Valda Gleichen's recital, Bechstein Hall, 3.
Francis Macmillan's concert, Queen's Hall, 3.
Wilhelm Ganz's concert, Aeolian Hall, 3.
Richard Temple's recital, Steinway Hall, 3:30.
Stella Brereton's pupils' dramatic recital, Cavendish Rooms, 2:30.
Louis Fleury's concert, Broadwood Hall, 3.
Royal College of Music Patrons' Fund orchestral concert, Queen's Hall, 8:15.
Samuel Arthur King's dramatic recital, Bechstein Hall, 8:30.
Mr. and Mrs. Frederik Frederiksen's farewell concert, Salle Erard, 8:30.
Performance of "The Golden Tree," Guildhall School of Music, Victoria Embankment, 8.

FRIDAY.

Church Army benefit concert, Queen's Hall, 3.

Vacation for Falk.

WILLIAM J. FALK, the well known accompanist and teacher of interpretation, has just finished an extremely busy season. Although he has had many calls to remain in the city all summer from out of town singers who come to New York during their vacations to study as well as from a number of his old pupils who wish to continue study without interruption, he feels that he needs a rest after his arduous duties and is therefore going to Lake George for about six weeks.

Emma Heckle at Bayswater.

THE well known singer, Emma Heckle, is at Bayswater, L. I., where she is enjoying a well earned vacation at the hospitable home of her friends, Mr. and Mrs. Hubert Cillis. Mr. Cillis is the vice president of the Germania Life Insurance Company.



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PARIS, JUNE 26, 1905

[Artists contemplating American engagements can secure valuable practical advice by consulting Mr. Delma-Heide, Paris representative of THE MUSICAL COURIER.]

"THAIS," a light opera in four acts and seven tableaux, music by Massenet and book by Louis Gallet, was the occasion of a "première" at the Opéra on Monday night, June 19, with Alice Verlet in the title role.

This opera is a successful effort on the part of the famous composer to demonstrate the practicability of setting prose to music.

"Thais" is based on a novel of the same name by Anatole France. The story is rather interesting and artistically conceived, but quiet, and therefore touches neither the sublime nor the heroic.

The scene opens on a gathering of Cenobite monks at their frugal evening meal, and while they discuss the absent Athanaël, he enters telling them of the woman Thais, the scandal she causes in Alexandria and the evil influence she has over the men of the town.

In spite of the warnings of the superior to have nothing to do with the world, Athanaël decides to convert the woman; and with the prayers of the brothers departs on his self-imposed mission. Arriving at the home of Nicias, his quondam classmate, now lover of Thais, he learns that the woman is soon to arrive for the celebration of the feast of Venus. There he first meets her face to face.

The second act opens with a beautiful solo by the priestess of Venus awaiting the promised visit of Athanaël at her house. The solo was extremely well sung by Mlle. Verlet. Athanaël arrives, succeeds in impressing the woman with his doctrine of a life and love eternal and she agrees to enter a convent. He accompanies the gay courtesan, now a humble nun, to the convent of the "White Sisters" and during the journey unwittingly falls in love with his charge.

After delivering her to the superioress he returns to his monastery and, becoming conscious of his love, confesses to his superior, who kindly reminds him of his admonitions,

blesse him and bids him adieu. In a dream Athanaël sees Thais dying, surrounded by the nuns, and on waking hurries to the convent only to find the vision true. But, alas! he had done his work too well!

Thais is nearing her end and the efforts of the now desperate man in trying to make her realize that he loves her, that all he had taught her about life eternal was false, are unavailing to interrupt her visions of the Lord and the angels coming to meet her, and she dies without realizing her convert's condition. Here the opera stops—but one can hardly call it an end.

The characters of Thais and Athanaël are, practically speaking, the opera. The work consists largely of dialogue between the soprano and the baritone, and Alice Verlet and Monsieur Delmas developed the psychical side of the plot admirably. Both artists being in good voice they were consequently the recipients of repeated curtain calls after each act. The acting on the whole was realistic, though the efforts of Delmas to receive his cues from the conductor spoiled some of his poses. The staging was excellent. An elaborate and graceful ballet in the second act added greatly to the theatrical effects, including an encore for the première danseuse. The conducting of M. Taffanel rendered the orchestra eloquent and its music a treat equal to the work of the artists upon the stage.

At the Salle Erard a concert in aid of the Benjamin Godard monument fund was given under the presidency of Henry Danvers and the following artists: Félicia Litvinne; Jeanne Hatto and Mary Garden, of the Opéra; Paul Viardot, violin; Magdeleine Godard, violin (a sister of the dead composer); Miles. N. Kireewsky and Neyrat; MM. Raoul Pickaert, De Bruyne, Gaston Marchet, L. Delacroix, J. Moysse and J. Leduc.

The program consisted entirely of compositions by Benjamin Godard, including and beginning with a "Symphonie Gothique" in five movements; melodies; adagio from the sonata, op. 104, for piano and cello (transcribed for viola); "Le Coche et la Mouche," "Chanson de Juillet," "Sur le Lac" for cello; "Prière de Jocelyn," "Te Souviens-tu?" adagio et canzonetta from "Violin Concerto Romantique"; four piano soli, "Solitude," op. 27, No. 2; "Au Matin,"

op. 83; second nocturne, op. 90; fourth mazurka, op. 103, No. 4, well played by M. Danvers; "Air du Tasse," "Je ne veux pas d'autres choses," "L'Amour," duet for two violins and piano; finale from the third sonata for violin and piano by Magdeleine Godard and M. Danvers.

The concert was a success, artistically and financially—though I cannot state the exact sum realized.

Edouard Risler gave a supplementary concert at the Nouveau Théâtre, assisted by Lula Mysz-Gmeiner, in arias from Bach and Handel and "Zigeunerlieder" of Brahms, in which she was rousinglly encored; Maurice Hayot, violinist, seconded M. Risler beautifully in the D minor sonata of Saint-Saëns (op. 75) for piano and violin and in another by César Franck; Blanche Selva likewise in "Valse Romantiques" for two pianos, by Chabrier.

The novelty of the concert was "Le Bal de Béatrice d'Este" (XVI century), composed and conducted by Reynaldo Hahn, for two harps, two flutes, oboe, two clarinets, trumpet, two horns, two bassoons, kettledrums and piano. The little work was neat, dainty and pretty to most people present (though objected to by some with a hissing inclination), and was well played by Mme. Wurms-Delcourt and Hélène Zielinska, harpists; M. Risler, piano, and the Modern Society of Wind Instruments.

Teresa Tosti, contralto, gave a Récital de Lieder, or, as she prefers to call it, "Visions Musicales," at the Salle des Ingénieurs Civils, with M. Luzzatto, accompanist.

The vision for Beethoven's "In Questa Tomba" and "Neue Liebe" was a tableau by the painter Achenbach; Schubert's "Wohin" presented a tableau or painting by Hobbema, and Schwind illustrated the story of the "Erlkönig," as sung by Mme. Tosti; Tchaikowsky's "Sehnsucht" had a Hildebrandt background; the "Spring Song" of Mendelssohn was supported by a Corot, while the vision accompanying Schumann's "Mondnacht" (in the same group) was too indistinct by the light of the moon to discern its authorship. Rubinstein's "Persian Air" was supplied by Turner and "Popular Norwegian Melodies" found their scenes in the North.

Mme. Tosti sings with artistic expression; she is thoroughly musical and has good understanding of the poetic side of her art; but her mechanical support, her electric light manipulator, was sadly off duty on this occasion.

The solo pianist announced on the program failing to appear, he was replaced at the last moment by a pianist found in the audience, Jenny Dietz, who filled the breach very acceptably.

The last atelier reunion of the students (for this season) presented a varied program of vocal and cornet music.

Ben Vanasek, of the Conservatoire, blows his horn—his cornet, I should say—in great style and in all he did he was ably seconded by M. Decreus. Mrs. William J. Baird, soprano, and Minnie Saltzman-Stevens, contralto, did themselves justice as the vocalists of the evening. Mrs. Baird was heard in an aria from Verdi's "Rigoletto" and in the song from "Roméo and Juliette," by Gounod. Mrs. Stevens chose to be heard in German, which language she sings very well. Her Lieder were "Widmung," Nussbaum; "Ich Grolle Nicht," by Schumann; closing the program with Rodney's "Calvary" and "Adieu! Piéte Cité!" of Berlioz.

The Rev. Mr. Goodrich, of the American Church, discoursed on "How Much Better is a Man Than a Sheep."

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while Rev. Mr. Beach dismissed the audience with most happily chosen remarks.

At the Salle Erard, Joseph Szulc gave a concert in which he was assisted by Dr. Fery Lulek and Firmin Touche. The concert giver is a composer-pianist of undoubted ability. As a song writer he is well and favorably known; as a pianist perhaps less so, except as a very musical player of accompaniments. His piano selections on this occasion were from Bach, Beethoven and Chopin. Of the latter composer he had discovered in Poland an unknown nocturne in C sharp minor, which he played for the first time. The program named this nocturne "Reminiscence," aptly enough, perhaps. It is crowded with trills and other embellishments. As a composer M. Szulc figured only once on the program with a sonata in A minor for piano and violin, well written and beautifully played by himself and Firmin Touche.

Dr. Fery Lulek has naturally a voice of good baritone quality, which he used to advantage in Lieder of Beethoven, Schubert and Schumann.

Florence Scarborough, an American singer, gave a concert at the Union des Artistes Russes, which was in every way successful. Mme. de Faye-Jozin, composer and pianist, and M. Liautaud-Bello, violinist, were the assisting artists, whose numbers were "Berceuse" and "Ecosaise" for violin, by F. de Faye-Jozin; "Cloche du Soir" ("Evening Bells"), composed, recited and accompanied by Mme. de Faye-Jozin; and the same composer's "En Rêve" and "Souvenir des Moissons," for violin—composition and performance being applauded until repeated.

Mme. Scarborough's beautiful voice was heard in Meyerbeer's "Ah! mon Fils," from "Le Prophète," "Le Rêve de Jésus," by Viardot; air from "Samson et Dalila," Saint-Saëns, selections in which the listener was treated to the rich and warm quality of a genuine contralto of exceptional character. "Pleurez mes Yeux," of Massenet, and Von Weber's "Ocean" displayed the wonderful range and the dramatic intensity of this remarkable voice—now seemingly a dramatic soprano. The final group of Tchaikowsky, Allitsen and Schumann Leider confirmed the belief that this singer could do anything she wished with her voice.

Mme. Scarborough was obliged to repeat most of her numbers and to add many more not on the program—practically giving two concerts in one—before being allowed to rest. She is an artist who uses her voice very effectively, whose powerful and "temperamental" interpretations interest and hold the listener.

At the Salle Pleyel, Mlle. Hedwige de Wierzbicka gave an attractive piano program, enhanced by the excellent singing of Mlle. Alys Lorraine, whose selections were "Air de Salomé," from Massenet's "Hérodiade," and "Elsa's Dream," from "Lohengrin."

Washington Palace was the scene of an annual concert arranged by Emma Nevada for St. Joseph's Church, under the patronage of their excellencies the British and the American Ambassadors.

The artists taking part in the program included Emma Nevada, the celebrated prima donna; Mlle. Renée du Minil, of the Comédie Française; Mlle. Doria, of the Mon-

naie Théâtre; Maria Valsamachi, a talented little reciter; Giuseppe Kaschmann, of Bayreuth and the Italian Opera; M. Oumiroff, the well known Bohemian baritone; Angiolo Bendinelli, of the Fenice, Venice; Maurice Dumesnil, pianist; Emeric Pillitz, violinist; Louis Fleury, flutist; M. Bemberg, composer-accompanist; Montreville Cogswell, basso; M. Ponsot, accompanist, &c.

At the same hall there was given a benefit concert for the Washington Palace Orchestra, in which the little organization did surprisingly good work under their chef, Edouard L'Enfant. Other participants came from the Opéra and the Conservatoire; Miss Amsden, a pupil of Frank King Clark, was also heard in new songs by Olaf A. Anderson, an American composer.

The annual concert of the Société des Enfants d'Apolon took place at the Salle Erard, in which Minnie Tracey sang for the first time a Légende Bretonne (Alberte Samuel) with orchestra by G. R. Simia. Under this nom de plume is hidden the identity of a great Parisian surgeon, Dr. Gustave Richelot, whose musical talent proved to be of a high order. The composition is interesting and in some respects remarkable. It was beautifully interpreted by Miss Tracey. The Society of "Apollo Infants" was founded by "Papa" Haydn and is in its 16th year. Other numbers of the program were Weber's "Freyschütz" overture; duo from second act of "Eveline," by H. Pouget de St. André, a three act opera composed two years ago, of which the overture had two performances last year at Aix-les-Bains; petite suite for oboe by G. de Saint-Quentin; four short pieces of G. Fauré (op. 84), transcribed for orchestra by Louis Hasselmann. The second part contained "Colored Harmonies," musical visions for orchestra (fragments), by R. Torre-Alfina, divided into thoughts "Gray and Black" (winter landscape) and "Purple and Gold" (summer landscape), as voiced in Baudelaire's admirable verses:

"Comme de longs échos qui de loin se confondent," &c. "Rêves envolés" (Alfred de Musset), "Adoration" (E. Hatancourt), by de Saint-Quentin; piano concerto in C minor (first movement) of Saint-Saëns, by Mlle. Bernard-Vérel; Beethoven's F major romance, for violin, by Chas. Bouvet; ending with "Tannhäuser" march of Wagner.

Zudie Harris, assisted by Rose Stelle-Pourtet, gave a successful concert at the Salle des Agriculteurs of her own compositions for orchestra, piano and voice.

The orchestra, containing good playing material, especially in the strings, opened with the Beethoven "Egmont" overture. Further on in the program Handel's D minor concerto for stringed instruments was well performed under direction of Pierre Montoux.

The other compositions were all by Zudie Harris, beginning with her own splendid account of a piano concerto in G minor. Then came a group of five songs—"Persian Romance," "La Romaika, Cœur blessé," "Day of Love," "Le Tambourin"—each one a gem, delivered in an interesting manner by Mme. Stelle-Pourtet and musically accompanied by the composer. An aria with orchestral accompaniment, "The Song of Mowgli," followed and made a great impression, as did also a gavotte and a Spanish dance, written for the orchestra.

Miss Harris does not mystify her thoughts, but speaks intelligently what she has to say. She has the gift of melody and the talent of invention; is an excellent pianist and sympathetic accompanist.

The Countess Anna de Brémont gave a matinee musicale at her apartment in the Quartier Luxembourg, to introduce to her numerous friends the new violoncellist Emile Borgada, whose playing of the Boellmann "Variations Symphoniques" was enthusiastically received by the critical audience. M. Borgada combines a fine technic with a full, sonorous tone and can look into a future that spells success.

The countess was heard in her own chansons, barcarolle, "Sum Kissed Maid" and serenade; "In questa tomba," Beethoven, and Janotha's "Ave Maria," all of which she sang beautifully.

Fitz Crome, a Danish pianist, was also heard to advantage. Mlle. de Laversay gave several effective recitations and the countess read from her own book of poems.

Some of the many present were Countess d'Ounons de Clairvaux, Baronne de Gunsbourg, Mme. et Mlle. Bauer, Mlle. Feer, Comtesse et Mlles. Isnard, Comtesse de Laversay, Mlle. de Laversay, Miss Vane-Hunt, Comte Biquelmont de Vyle, Mr. Fuller-Potter, Lucien Bing, &c.

Charles Holman-Black invited 100 music lovers to hear George Hamlin and M. Oumiroff in a recital of song. Though the weather was most unpropitious—a storm of rain and hail raging, which destroyed all the garden decorations—nearly all the guests made their appearance. Mr. Hamlin celebrated a triumph and fairly outdid himself. His success was tremendous, the sympathetic and brilliant audience appearing to inspire him. He sang more than a dozen songs from his répertoire, having to repeat those of Schumann and Mrs. Beach.

The Tchèque baritone, M. Oumiroff, well known in Paris and in America, charmed the audience with the songs of his own country, which he sang in inimitable manner, to his own accompaniment. M. Rivière acted as general accompanist.

Among those present were Lady Lange, Lady Campbell-Clark, Duc de Pourar, Léon Delafosse, Marchioness of Anglesey, Baroness Decazes-Stackelberg, Marquise de Wentworth, Prince de Croy, Général and Baroness Favrot de Kerbrech, General and Mrs. Winslow, Marquis de Castrone, Madame Marchesi, Mme. Lambert de Sainte-Croix (dame d'honneur to H. R. H. l'Infante Eulalie), M. et Mme. Hardy-Thé, Santos-Dumont, Holger Dons (gentleman in waiting to the King of Denmark), Comte et Comtesse Wachtmeister (of the Swedish Legation), Comtesse de Coëtlogon, Delia Gurnee, Sara Hershey Eddy, Mr. and Mrs. Charles Clark, Mrs. Frank King Clark, Princess Soutzo, Miss Bryant (daughter of the poet William Cullen Bryant), Captain Bentley-Mott (attaché militaire United States Legation), Fannie Reed, Vicomte de Fontenailles (son of the composer), Isidore de Lara (composer), Mrs. Robinson-Duff, Mrs. and Miss Jaffry, Mr. and Mrs. Audenreid, Mrs. Spreckels, Mrs. Dortic, M. Beetz (of the garde d'honneur to the Queen of Holland), Mrs. Hamlin, Mrs. Scott-Grant, Major and Mrs. Mahan, Baroness de Klenck, Mr. and Mrs. Hilton, Mrs. Ruthven-Pratt, Mr. Sands, Mr. Byard, Comte de Sainte-Marié.

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Gabriel Fauré, the well known composer, organist and critic, has been named as the successor of Théodore Dubois, who resigns from the directorship of the Conservatoire de Musique.

It has been discovered by an official connected with the State Domains Administration that in the rue Sainte Cécile, at the back of the Conservatoire, there is a great blank wall which costs the Government \$130 per annum in fresh paint. This wall is now to be let to some enterprising bill poster and the state will invite tenders, starting at the minimum rental of \$600 per annum.

At Biarritz there lives a man by the name of William Mason, who teaches the piano. I am told, furthermore, that he claims to be the great teacher Dr. William Mason, of New York.

Ernestine Gauthier, the successful young soprano, has just returned from America, where she had a number of concert engagements. She resumes her vocal studies with her former teacher, Frank King Clark, almost immediately, i. e., as soon as he can arrange the time for her.

Dr. Florence Ziegfeld, president of the Chicago Musical College and Chevalier of the Legion of Honor, returned to Paris from Aix-les-Bains some days ago. He is in fine health and spirits, looking forward to a half century celebration of his great Chicago creation. The genial doctor will take passage for home on June 28 aboard the steamship Kaiser Wilhelm II.

He will be accompanied by a young and noble prize winner, Toby de Billancourt, a singer of swarthy complexion, said to have carried off gold medals and diplomas for his high toned qualities.

I understand he is a so called lyric tenor, and although not having heard him sing, I was most favorably impressed by his quick intelligence, his silken locks and general well to do appearance. Evidently he need not sing for a living. Dr. Ziegfeld is to be congratulated on having made so wise a choice.

Waldemar Lütschy, a young Russian pianist, noted for his Beethoven and Schumann interpretations, and Alexander von Fielitz, composer of the song cycle "Eliland" and many other lieder, are both engaged for Dr. Ziegfeld's Chicago Musical College and will sail for America on the Grosser Kurfürst, August 12 next. DELMA-HEIDE.

Herwegh von Ende and his family are spending the summer at Akron, Ohio, where Mr. von Ende is doing some valuable musical work.

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Musical Briefs.

Ottley Cranston, an English basso, is coming to New York in August to accept an engagement with the Henry W. Savage English Grand Opera Company.

Eleanor Marx, the soprano, sang a program of classic and modern songs at the Michigan Music Teachers' Association, Ann Arbor, Mich., with much success, sharing the program with William H. Sherwood, pianist. Such interest was aroused that Madame Marx will sing in the West next season.

William E. Bassett, the pianist and composer, is with his cousin, Charles A. Bassett, the operatic tenor, on a trip to Spain and Italy.

Mme. Berta Grosse-Thomason has left Brooklyn for a two months' vacation at Poland, Me., where she will have a summer class.

Carlos A. de Serrano's pupil, Joseph Maerz, recently gave a piano recital in Buffalo, which was highly successful.

Mme. Meysenheim's pupil, Lillian Heidelberg, has been engaged at the Vienna Royal Opera. Mme. Meysenheim, Jean Judels, Max Riezler, Harry J. Meysenheim and others of her pupils are giving concerts in Ronkonkoma and vicinity. Mme. Meysenheim comes to New York Tuesdays and Fridays to teach her summer class and to prepare singers for fall engagements.

Frances Brockel, soprano, nineteen years old, after one season's study with Edward Hayes, has been engaged, in competition with many others, for small parts in the Savage Opera Company. Mr. Hayes added an octave (the upper) to this girl's voice during the season's study, a really remarkable growth and rapid maturing. Mr. Hayes is teaching at Danbury, Conn., this summer and has an excellent class.

Dunning Deeds.

THE Dunning system of music study for beginners is making its way wherever it is introduced. The Rochester Post Express says:

Much has been told about the Dunning system of music study for beginners; but, up till Saturday afternoon, Rochesterians had had no opportunity of seeing its value demonstrated by public performance. A gathering of curious musicians in Mirror Hall listened to music by some score of children, ranging in years from seven to twelve. They were there from Buffalo to reduce a theory to fact. Probably the state of mind of the majority of the listeners was one of philosophic doubt. Many systems of teaching children have been devised; many have promised well and most of them are forgotten. How will it prove with the Dunning system? The most helpful answer to that question will be to tell what the children did. What has been done once can be done again. It might be possible to get together a group of specially drilled little ones and pass them off as the products of normal conditions; but the twenty children who played at Mirror Hall were palpably an ordinary class. Mrs. Dunning explained that most of them had only been studying music since Christmas, and the others only since last September. Yet these little folks showed conclusively that they cannot only interpret the music of the written page on the piano, but can think musically.

Then follows a detailed description of what the children did, and the Post Express winds up by saying: "The chief value of the Dunning system, as it appears from a single demonstration, is that of substituting an intelligent, nay, a

pleasurable, interest for the drudgery that has so long been associated with the initiation of children into the secrets of the art of music."

Sara Anderson Engaged at Graz.

OSCAR SAENGER has received the following very favorable criticisms of his pupil, Sara Anderson, upon the occasion of her singing as guest at the Opera in Graz, a wealthy and aristocratic city of Austria. After her performances, which were received with much enthusiasm, she was engaged to do leading roles for the coming year.

Miss Anderson sang Sieglinde with great artistic and popular success. The beautiful quality of her bright soprano, her splendid method of singing and her careful working out of the part was again noticed with pleasure. Her acting was full of temperament. It is only fair that America, to which Europe sends its best tenors and prima donnas, should occasionally send us a fine representative of the wild and woolly West as compensation. This we have in Miss Anderson.—Tagespost, Graz.

Miss Anderson created on Saturday as Sieglinde a beautiful symbol of Germanic womanhood. Her acting strove for the depths of expression, her singing full of true feeling. Her voice was simply wondrously beautiful and strong.—Grazers Volksblatt.

Miss Anderson sang Elizabeth out of the fulness and depth of a woman's soul, and she was the star of the performance. She promises to become, according to the critics, a fine addition to the company. We have never, or at least seldom, heard the intercession of Elizabeth in the second act done as simply and with so much feeling, and have experienced a dramatic, musical performance, which in largeness of conception was pure and deeply felt, and at the same time worked out to the smallest detail. Fortunately the opera routine has not yet made Miss Anderson mechanical. We may expect from her a thorough dramatic performance, free from all staginess. Altogether we think that Miss Anderson is well adapted for the high dramatic parts.—Tagespost, Graz.

Miss Anderson continued her guesting as Elizabeth, and produced in her impersonation of this character a performance whose great artistic worth would make us recommend the engaging of this artist for our company. From her manner of creating a character, one can see so much true depth of expression, that with just a little will power Miss Anderson can throw off all artificiality and create her roles entirely out of the spirit of the character. During the evening the artist reached a number of heights which give promise of great things from this young artist. The prayer, free from all things theatrical, produced a great effect in the simplicity of the rendition. There was a steady crescendo in her entire performance. The "Dich Theure Halle" was sung with exuberance and feeling. Her acting showed depths and the prayer was simply magnificent. Splendid was her singing of the part. Really a beautiful organ, whose quantity and quality did not suffer by a rather thick vocalization. The high notes caused the artist some difficulties, but her method is such the voice remained beautiful at all times.—Grazers Volksblatt.

The favorable appearance of this singer helps much to impersonate the Wagner woman characters; but the artistic qualities also are in accord with it. The voice, a soft, yet powerful, ringing soprano, is full of music, and shows thorough training. The impersonation of Elsa, which was pervaded by a certain ethic warmth, showed simplicity and purity of expression. Her expressive acting gave due prominence to both the lyric and the dramatic part of the role. We have seldom heard so lovely or soulful an Elizabeth. Beautiful sounded the song at the cross. The "Hail" aria was a much promising introduction, and the prayer, a fine finale. Where it was not necessary to sing, in the great dramatic scenes between the aria and the prayer, the artist was equally good. So was the interceding in the second act, a plea which came from the depths of the soul. Miss Anderson received the undivided applause of our audience.—Grazers Montag's Zeitung.

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A NOTABLE PREMIERE.

THE season just closed brought so many musical events of the highest interest and importance that one would think there would not have been room for anything more, nor appetite for a new musical morsel, however tempting, on the part of the oversatiated concert public. And yet it is to be deplored very much that the event of which I am about to give a report should not have taken place in Carnegie Hall before the whole of musical New York, but was restricted to an exceedingly small number of invited guests at a private residence, and that it may be years before the general public will make the acquaintance of a most important addition to piano literature. It is the second concerto by Josef Hofmann, which he finished during the past winter, and which had its initial performance on April 15 at the house of Clarence Mackay.

The work has four movements—an opening allegro, an andante, a scherzo and a final movement, consisting of a theme and variations, leading into a closing fugue. Let me say at the start that it is a work which, by reason of its intrinsic musical worth, combined with all those qualities that make it a grateful task from a pianistic point of view, has come to stay, and it is only reasonable to assume that every pianist, unless he be wrapped up in some particular "Richtung," will embody this new concerto in his repertoire.

The work is cast in the so called "traditional form," but this form is pervaded by a wealth of fecund and poetic ideas, by an abundance of exquisite and subtle harmonic traits—and, moreover, by a perfect mastery of contrapuntal wit, which finds full expression in the clever treatment of the orchestral texture, abounding in augmentations, diminutions, "Engführungen," inversions, combinations of different themes and all the chicanes of the craft. The solo part, plainly written by the virtuoso, and for the virtuoso, in no way monopolizes the interest of the hearer; it forms an integral part of the general instrumental apparatus. It joins hands with the orchestra, or rather, assumes the role of a second independent personality, and then again appears as an antagonistic element in the logical development of a splendid symphonic structure.

The "Klaviersatz," although not exactly offering any new or revolutionary problems, is exceedingly brilliant, full of sensuous tonal charm and delightfully recherché traits without containing any prohibitory technical difficulties. Fortunately the standard of piano playing has in our day been developed to a degree which will permit the dei minorum gentium among pianists to tackle this concerto with success, thus assuring its popularity in the widest circles.

The work opens with a short fanfare, proclaimed by the trumpets, to which the full orchestra responds in massive chords, whereupon the first theme, of broad, heroic character, is immediately introduced by the piano, and subsequently developed in juxtaposition with the orchestra. The second theme, tender and delicate, brings about a delightfully translucent play between the piano and various solo instruments of the orchestra; the harmonization of the repetition of this episode (after the "Durchführung"), reveals a veritable opalescent quality.

Toward the end Hofmann introduces a dignified cadenza, free from all meaningless glitter, and the movement closes with a short postlude for orchestra alone, being a somewhat extended form of the initial fanfare, but this time in slow tempo and very soft, vanishing into a fourfold pianissimo. The second movement begins with an idyllic melody, introduced by the clarinet, answered by the oboe, and gradually developing into a broad cantilene, sung by the strings. After this introduction the piano takes up the clarinet melody. An episode in C sharp minor—surging and appassionato—forms the contrasting element of this movement. In my opinion the scherzo is the best movement of the concerto; it is a model of conciseness of form, concentration of thought and clearness of expression. The closely knit fabric of this movement reveals the hand of

the master. Let me give, for an example the rhythmical construction of the first part of the scherzo. After a bold proclamation of the leading motif by the kettledrum solo, a most ingenious rhythmical development of this short motif follows, leading up to an imposing climax. This is the scheme:

Motiv, 2 measures; 3-8 time. $2x5, + 2x6, || 2x5, + 16 (2x4, + 2x4) || 2x5, + 2x6, + 8 ||$

Involved as this unusual combination of "ritmo di cinque battute" brought into juxtaposition with "ritmo di sei," and "di quattro" looks on paper, it nevertheless sounds very natural, never in the slightest degree arbitrary, and the unsophisticated hearers would never suspect its intricacy.

The tympani motif of the scherzo is utilized as a softly pulsating accompaniment to the melody of the trio, which by its ingratiating contour and subtle voice leading forms a good contrast to the demoniacal character of the scherzo. In the course of the movement both motives are brought together in a very ingenious fashion.

The last movement offers a great variety of moods. Beginning with a stately theme of eight measures, we are led through a group of scintillating virtuoso variations, then again charming bits of lace work; delicate, purling passages; suggestions of knightly bravery and splendor; mysterious episodes of subdued melancholy character; a "mi-nore maestoso;" a bold, martial variation, in which orchestra and piano appear as antagonistic forces, and a brilliant closing fugue.

Shall I indulge in the sport of carrying owls to Athens, or, to be more up to date, carrying coals to Pittsburgh, by dwelling on Hofmann's performance of the concerto? You will appreciate the surpassing excellence of his playing if I tell you that he was at his best.

The occasion itself was quite unique. The concert was given by Clarence Mackay at his country residence at Roslyn, Long Island, for the special purpose of bringing out the new concerto. The acoustic properties of the magnificent room were ideal and the performance was a great success in every way.

The concerto is still in manuscript; let us hope that it may soon be printed and given over to the musical public.

HERMANN HANS WETZLER.

Dr. Henry G. Hanchett's Work.

DR. HANCHETT has recently returned from Minnesota, where he went to give a lecture on "The Interpretative Power of Music" before the Minnesota State Music Teachers' Association, at Winona, its meeting place this year. The lecture was illustrated by excerpts from Dr. Hanchett's interesting program, called "A Life Story in Tones," and was received with much enthusiasm and with assurances that the entire program will be wanted at points in the State from which teachers were present. Dr. Hanchett has made a most conspicuous success with this program, which has been described more than once in our columns. He has made four extended tours with it during the season just closed, in which he has traveled from Nova Scotia to Texas, from Eastern Tennessee to Minnesota. Wherever the recital was heard return engagements were promised, and already Dr. Hanchett has booked fully four times as many dates for the coming season as ever before at a corresponding time of the year. At points where the "Life Story" has been heard the program to be given is called "Certain Tendencies in Recent American Composition," but for new points the universal desire is to hear the "Life Story." At present Dr. Hanchett is engaged with a normal class at his studio, and in completing his new Correspondence Course in Musical Analysis.

The Visanskis Here.

DANIEL VISANSKI and his sister Bertha, who have been studying and playing abroad for many years, arrived in New York last week aboard the Kaiser Wilhelm II.

DETROIT.

DETROIT, Mich., July 8, 1905.

A CONCERT by the Teachers' Choir, assisted by the Bethania Liederkrantz, Zion's Saengerbund and the mixed choirs of Trinity, Emmaus, Immanuel, Gethsemane, St. Peter, Bethania, Bethlehem and St. John's German Lutheran Church was given at the Light Guard Armory in honor of the delegates to the triennial meeting of the Missouri German Synod.

Margaret W. Wiley held an informal musicale in her studio two weeks ago.

Dezso Nemes has announced two complete and two partial scholarships in the study of the violin. The scholarships are to be secured by competition and are open to talented pupils who are unable to pay the price for instruction.

The piano pupils of Margaret E. Mears gave their closing concert in the Germaine parlors.

Josephine Horger, pianist, a pupil of Francis L. York, gave her graduating recital at the Detroit Conservatory of Music. Myra A. Coleman, soprano, assisted.

During commencement week Elvin Singer presented a number of his advanced pupils in an operatic concert. The program consisted of selections from a number of the well known operas, and was given by Grace Baldwin, Flora B. Davis, La Vauge Slayton, Florence Wilcox, Violet Wilson, Bessie Booth Dodge, Mrs. Frank Wadham, David Boyd, Harry Davis, William Hamlin and Alfred Shinnick. Mr. Singer also took part in two of the numbers.

The classes of Miss Harvey and Miss Griswold in the Burrows' course held their graduating exercises at the studio.

Alberto Jonas, director of the Michigan Conservatory of Music, has gone to Utah and California, combining business and pleasure. Mr. Jonas will give three concerts in Salt Lake City and also a large number throughout California. Should time permit he will make a trip to Honolulu, returning to Detroit about the last of August.

Francis Campbell, basso, furnished the musical program for the graduating exercises of the Michigan State Normal School. Mr. Campbell has but lately joined the Detroit force of teachers, but his artistic singing and thorough work have placed him among the best from the first.

Nelson G. Riley, pupil of A. M. Straub, has joined the Empire Musical Comedy Company, in Boston, for the summer. August 21 Mr. Riley will join Mr. Savage's forces in opera.

Vesta Lockard, contralto, sang two solos at a recital given by the pupils of Boris Ganapol at the Y. W. C. A. hall last evening. Miss Lockard has a rich, pure contralto voice which promises much for the future.

Nina V. Belcher has been appointed contralto soloist of the Immanuel Presbyterian Church choir. A curious thing about this choir is that all the members are pupils of Elvin Singer. Florence Wilcox, soprano, and directress; James C. Britton, tenor, and H. Davis, bass.

Dr. W. Horatio Browne, choirmaster and organist of Christ Church, has been granted a two months' leave of absence. Dr. Browne will spend this time in Munich, St. Petersburg and Moscow, studying the work of the male choirs of the Greek Church.

E. H.

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CINCINNATI.

CINCINNATI, July 8, 1905.

THE plan of the seventeenth festival, as herein outlined by the directors, calls upon local resources for its more important factors, and to a degree never before undertaken. The success of the festival depends, therefore, on the measure of enthusiasm with which the work of chorus, orchestra and conductors from this day on is accomplished.

This community also, with knowledge of the benefit and uplift conferred upon nearly two generations of Cincinnati by a chain of festivals that has no parallel in the artistic happenings of any city in the world, should as individuals be quickened to a support of the 1906 festival beyond anything in the past.

The decision of the festival directors, who, under trying circumstances, have evolved a plan that calls upon local forces to perpetuate and enhance the high position of the festivals, would seem to deserve the unanimous indorsement of all who have pride in their city, its past achievements in music education, and who believe that the future should show an advance in this direction.

In this way all the chorus difficulties have been settled and the next festival, with a combination of all home forces, will have plain sailing. Lawrence Maxwell, Jr., was elected president in the reorganization of the board.

The Cincinnati Conservatory of Music recitals were closed during the present week with considerable prestige and glory. Saturday evening, June 24, Theodor Bohlmann presented Edith Amelia Hatch in recital, assisted by Henry Esch, violinist. She played the Weber concertstück quite brilliantly.

As already mentioned in my last letter Theodor Bohlmann, on an extended leave of absence, will teach next year at the Stern Conservatory of Music, Berlin. His wife will accompany him. Mr. Bohlmann will endeavor to recruit his health.

The graduation exercises of the Ohio Conservatory of Music, Thursday evening, presented one graduate, Mary Graer Allnutt, pianist, and two certificate piano pupils—Viola Walter and Glenora A. Zink. Two certificates in the elementary department were also awarded to Nettie Small and Miss S. Golde de Han. Miss Allnutt, among other things, played the "Emperor" concerto of Beethoven.

An interesting recital at the Krueger Conservatory was that of Bessie E. Stone on Monday, assisted by Nellie Brennan. Miss Stone is a very proficient student and the recipient of a diploma. She played the Weber concertstück quite brilliantly.

Prof. Ebbert-Beechheim and wife, of Danville, Ind., will spend the summer in Europe. He has been giving recitals in the Hoosier State with immense success.

J. A. HOMAN.

Baron Stefan Keglevich, recently killed in a duel at Budapest, was director general of the Budapest Opera during the years 1885-87, and 1897-1901.

Eleanor Everest Freer's Success.

THE compositions of Eleanor Everest Freer, about whose unusual talent THE MUSICAL COURIER has had frequent occasion to write, are constantly gaining in vogue, and unless all signs fail will form a standard addition next season to the concert repertory of our best public artists. By the coming September thirty-three compositions from Mrs. Freer's pen will have appeared in print.

The well known "Lyric Studies" for piano are announced to appear in a new edition, and there will also be the "Five Songs to Spring," sung with such success in Chicago last spring, by Vernon d'Armale. In addition, the Kaun Music Company, of Milwaukee, will put out "Rondo and Lyric Intermezzo" (in old style) for piano, two baritone songs, two trios for female voices, with piano; Geibel & Lehman, Philadelphia, are to publish the vocal quartet, "Shall I Be Loved as I Grow Old?" for mixed voices, with piano; and the Clayton F. Summy Company is preparing "Three Short Studies" for the piano.

Of the Freer songs David Bispham wrote as follows: "The Freer songs haunt me; they are not easy, far from it, they are not borrowed, they are not old, and yet there is something that sticks, and yet they are not familiar. I think of Sachs and his remembrance of Walter's first song, 'Und doch will's halt nicht geh'n.' In fact, they have that which is beyond all else—individuality. Mrs. Freer has the courage to express herself in her own way. It is a stranger to the mode of expression of the majority of today, but as a stranger the true musician will welcome it."

Francis Rogers gave this indorsement: "I have examined with real interest the Freer Book of Songs. All the songs are interesting and the poems have been chosen most judiciously and have certainly been set to music with the careful thought and intelligence which they merit. 'Daybreak' is a most expressive bit of writing."

There seems to be no doubt about the early and general recognition of Mrs. Freer as one of our most gifted American composers.

H. M. Bosworth Dead.

THE death of H. M. Bosworth, the veteran San Francisco organist, occurred in that city last week at St. Winifred's Hospital, where he had been for the past six weeks. He had been suffering with rheumatism and his death was not unexpected. Henry Bosworth was born in Marietta, Ohio, sixty-five years ago, and was the son of David Bosworth, the founder of Marietta College, a well known educational institution of that State. He was educated for the ministry, but his talent and fondness for music were so great that he decided to devote his life to that instead. He went to California in 1854 and was for thirteen years organist of the Calvary Church, of Trinity Church for eight years and of Grace Church for over ten years. He was musical critic on the San Francisco newspapers for five years.

MUSIC IN HOLLAND.

THE HAGUE, June 28, 1905.

FOR a week Weingartner was the music hero at The Hague, Rotterdam and Amsterdam. With the orchestra from Utrecht, a choir of the three named cities and very good soloists (Marcella Prega, Anna Kappel, Joseph Tyson, Nedbal, &c.), Weingartner gave performances of Beethoven, the first and the "Ninth" symphonies, and Berlioz, "Damnation of Faust" and "Harold in Italy," that made a deep impression on the large audiences. To give an idea of the unusual success of Weingartner, never duplicated before at The Hague, it need only be told that after "Faust" the choir did not permit their leader to go home in his carriage, but they bore him bodily, singing in his honor! And the following morning the greater part of the chorus was at the railway station to see the last of Weingartner. He told me that he was to lead this winter the performance of his opera "Genesius" at Antwerp, and in the spring a second Beethoven festival at Paris.

Viotta was the musical hero at Amsterdam. The two "Parsifal" performances were a great success for him, the choir and the orchestra; the staging was beautifully done, costumes and scenery gave much satisfaction and so did the soloists—Félicia Litvinne, Kundry; Forchhammer, Parsifal; Blass, Gurnemanz; Kromer, Klingsor; Nolin, Titirel; Breitenfeld, Amfortas. The general impression was that, under the given circumstances (which are less favorable than at Bayreuth, of course) the performances were quite up to the mark. The Wagner Society intends now to repeat these performances yearly, because the costs were very great. One paper speaks of \$10,000.

At Scheveningen the Philharmonic Orchestra, of Berlin, continues to give us new works—fourth symphony by Dvorák; the "Isle of Circe," by Ernst Böhe. Several soloists have already appeared there. Tomorrow Anton van Rooy will sing Wagner fragments. He takes the place of Frederic Lamond, who had been announced for that evening, but could not fulfill his engagement.

DR. J. DE JONG.

Wisconsin Music.

HANS BRUENING, president and musical director of the Wisconsin College of Music, has arranged to teach part of the time at the Wisconsin Conservatory of Music, 558 Jefferson street, Milwaukee, during the coming school year. This artist is unquestionably the equal of many of the finest pianists. He has elasticity of touch, temperament and musical intelligence. As an accompanist and interpreter he is infinitely superior to the great majority. The conservatory should be congratulated on the new acquisition.

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Music Department. Importance.

OCEAN GROVE, July 7, 1905.



W. A. WETZELL,
President.

TO realize the progress of music in the country one must have seen the importance given to it at this association, encouraged, backed, supported, authorized by the Government of the United States.

Here at the forty-fourth annual convention of United States educators music had all the privileges and prerogatives of other branches of education.

Its two leading departments, entertainment and instruction, had complete respective official headquarters, with directors, committees and corps of assistants, stenographers, typewriters, telegraph operators and perfect business equipment; one in the central performance auditorium, the other with the official government departments. Each was controlled by steady, disciplined business minds, united with vital inspirational temperament.

All the sessions, general, special and derivative, were framed in and punctuated by music. The literature employed in both divisions was of high class, sane, clean, idealistic, remarkable. Directors of each are members of both bodies. Not only harmony, but high ideal actuated the two leaders working as one. Most convincing of all in evidence of conditions was the attendance, conduct and spirit of the special music division of the convention. The most sanguine music lover could not have been prepared for the revelation. The most skeptical pessimist must be forever converted by the proof. Moreover, two regular sessions of the convention were accorded to instruction music by the authorities, with power to form other sessions, permission promptly profited by, through the zeal and energy of the chief.

Entertainment.

The music work of the concerts proper and session music of the convention cannot be too highly commended.

Here the head and director is Tali Esen Morgan. For seven years this musician has passed through the roles of pioneer, martyr, music apostle, source of inspiration and entire business control to a victory high and complete as it is unique. This division is again under control of a town association, brought bodily to the present high consideration, for music through the effort and attractiveness of Mr. Morgan, and on this occasion a collaborator with the educational association.

There was nothing specially musical here when Mr. Morgan came and took hold of opportunity. Concerts of high rank, with chorus, orchestra and soloists, are now listened to by people from all quarters, and produce financial results unexpected by the most hopeful. With this Mr. Morgan has won a reputation solid as it is tender and affectionate, and, best of all, retained through the practical efforts for which he alone was responsible, the well spring of vital inspiration which glorifies his effort.

The orchestra of some seventy is changeable, comes from all points of the States, is renewed somewhat each season, but brought to efficiency through rehearsal. It is composed of some twenty professional union musicians from New York and a company of trained women musicians. Members are from St. Louis, Pittsburg, California, Texas, Maine, &c. They are found through agencies, teachers'

reports, mentions in THE MUSICAL COURIER and photographs. It is not unusual for 400 to pass through the sieve of examination for one season.

This orchestra is so admirable in so many points that it is almost forgotten in ensemble work, forgotten always as obtrusive conductor, men and women. All soloists (Schumann-Heink one of the most enthusiastic) have remarked upon this. The woodwinds are rarely beautiful, the atrocious drum and cymbal effects of other even important orchestras are absent. There is life and swing, with precision. Talent and rehearsal unite under direction to produce these results.

Once more through this orchestra is accented the outlying hope for good music through women musicians.

The chorus numbers some 300, also changeable and from all points. They are trained primarily in sections. The training is exemplary in important points. Most eminent musical authorities unite in its praise.

Eighteen concerts a year are given. Six thousand dollars is not an excessive sum to be taken in at one performance. The auditorium of 10,000 seats, with the best known acoustics, make this possible. A fine organ and good organist are included. This season will be given "The Rose Maiden," by Cowen; Stainer's "Crucifixion" and Gaul's "Joan of Arc." All of the best oratorios, cantatas, &c., have been given. In person Mr. Morgan is essentially charming, quiet, unaggressive, young and filled with sound music principles.

Instruction.

The president of this important section of the National Educational Association is William A. Wetzell, of Salt Lake City, Utah, a man identified with the growth and value of music in that State, now supervisor of school music there. His work and personality are so important that they will be treated specially later on in this paper. To his influence is due two valuable special sessions of music at the convention; also much of the harmony, efficiency, value and grace of this section's work.

Important Features Accented.

That there is no more chance for properly taught national music art coming out of the paid private studio, school or conservatory alone than there was for a proper intellectual education through the first primitive private bought and paid for futility in the name of education. That properly done it is in the power of the public school to build a solid technical preparation on which private teaching may be based to advantage, and that, if properly done, the private teachers would welcome with satisfaction such preparation.

That while the hope of music preparation lies with the free public education, the work of the schools should be clearly and distinctly defined as preparative. While the schools cannot in the nature of things make musicians, they can fit young people to be made musicians. This course would decrease discontent and increase values.

That the great lack in the music school work is lack of organization. The best work done so far is individual, with gaps and gulfs of incompetence and inefficiency. That a minister of art and education is now become necessary to the States, not to interfere with State rights, but in the interest of unification of effort between rooms, schools and towns.

That supervisors should have certain musical capability and training, and that preparation for musical work should be made obligatory upon teachers.

That there should be local associations of school music teachers, as wings in different sections, to meet in the big conventions.

That fully 95 per cent. of teachers and of pupils are capable of becoming skilled in technic and knowledge of, and about, music, and that the latent sentiment of children is immense; their power of interpretation, properly developed, astonishing.

That in the present haphazard and unorganized plan of work in the schools there is on the one hand too much song, singing degenerating into rote singing, and on the other a sterile drudgery, leading to tedium, waste and rebellion.

That personality, selfishness, intrigue and desire for place must be eliminated from the teachers of music. "What matters what becomes of your position, provided that the proper evolution of music progress goes on?" (Julia Crane, Potsdam, N. Y.)

That the fight must cease between the æsthetic and the technical in music education. The former without the latter is hampered or futile. The latter without the former is sterile and futile, save for whatever value lies in all detail drill. "And the hand said unto the foot."

That music requires a higher power to interest and engage pupils than other branches, requiring greater concentration in its acquisition.

That the sacrifice, disinterested endeavor, unflagging zeal and silent, unrecognized work of the brave individual spirits who have valiantly fought to keep music in the schools, and to show its value there, should not pass unheeded, now that this branch is become a recognized part of free public education.

That the time has gone by in the States when the three R's are sufficient for republican instruction, that none desire and work for the higher plane of studies more than do "the people" themselves, and that of all the branches taught music is the one that has the strongest hold upon their hearts and the largest influence upon their lives.

Personal.

President Wetzell won laurels day by day by the comprehensive and interesting program he had prepared and by his gentle, unpretentious, yet cordial manner in having the most made of it. He even denied himself the pleasure of address making that he might give to his confrères the privilege of speaking, and to the rest the pleasure of hearing and discussing subjects. The high esteem and appreciation in which this musician is held, and the evident faith in his sincerity and devotion, are merited by years of self denying and incessant activity in the promotion of music. The work in the Utah schools is spoken of on all sides, and admiration for the quiet, poetic looking musician expressed with fervor. It was a good thought to have made him president of the music department of the N. E. Association of 1905. The honor pays him for the labor of it in addition to his own arduous labors, and the results are testimony to his friends of the wisdom of their choice.

The vice president, Marie Burt Parr, supervisor of music, Cleveland, full of life, vivacity, good sense, and feminine charms, ably seconded Mr. Wetzell's efforts. Mrs. Parr is an accomplished vocalist.

P. C. Hayden, of Keokuk, Ia., the secretary, has to his credit the foundation of the first, and so far the only, paper in the United States devoted to the school music interest of the country. He gave valuable demonstration as to rhythm forms also and other points and was generally efficient.

Julia E. Crane, of Potsdam, N. Y., indefatigable in summer as well as winter music work, is familiar to association members no less for her beauty than for her far-seeing thought and facile expression. A good musician, who is an educator and an educator who is a musician, Miss Crane would make a memorable impression upon music progress if chosen president in the near future association.

Dr. Frank R. Rix, of the boroughs of Queens and Richmond, made a sensation by bringing from New York fifty children to show what is being done by his teachers. His theory that all is possible in the line of fundamental training in music in the public schools was convincingly illustrated from life. An able paper was read by Dr. Rix, and much valuable thought expressed.

A. E. Winship, of Boston, read a paper on "The Mission of Music in the Schools." The subject was discussed from his standpoint clearly put.

Secretary W. Scott, of the N. E. E. League of Boston,



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discussed the possibility of making music a major study in the schools.

Charles L. Rice, of Worcester, Mass., continued this discussion.

Mrs. Elizabeth Casterton, of Bay City, Mich., read as to the correlation of music with other branches of study and was warmly applauded. W. A. Putt, of Cleveland, Ohio, seconded the discussion.

G. A. Fulmer, of Beatrice, Neb., read a fine paper on the "Grade Teacher."

"Music as an Element in Culture" was presented eloquently by Charles E. Locke, D. D., of Brooklyn.

Walter H. Aiken, of Cincinnati, treated "Type studies that have been found helpful in the teaching of music in the public schools," causing lively discussion.

One of the most valuable features of the program was a paper by Thomas Tapper, of Boston, upon the "Proper musical preparation of the music supervisor, his examinations, certificates, &c." Discussion was led by Hamlin E. Cogswell, of Mansfield, Pa.

Results that should be obtained in the various grades was treated by Mr. Hayden and was most valuable as tracing the definite lines as to result, up to now not sufficiently clear. Francis E. Howard, of Bridgeport, Conn., led the discussion which followed.

All the above were prominent, practical workers in the field, and chosen from the highest positions.

Others present and prominent by position or through discussion were Supt. A. E. Stuart, of Washington, D. C.; Hortense Camp Lee, of the New York schools; Margaret S. Bowman and another who helped illustrate the work under Dr. Rex's supervision, Laura B. Staley, of Ardmore, Pa.; Mrs. Francis E. Clark, Milwaukee, Wis.; Josephine Duke, Tyrone, Pa.; William Miles, Fort Wayne, Ind.; Margaret A. Niblett, Ellensburg, Wash.; Thomas N. Donald, Canon City, Col.

Philo M. Sedgewick, York, Neb.; Margaret Sykes, Allentown, Pa.; Maria A. Simmons, Brooklyn; Louise Stonebraker, Ocean Grove; Jessie D. Triol, Asbury Park; Harriett E. Tucker, Fayetteville, N. Y.; George W. Parrish, Plymouth, Pa.; Edna M. Trailer, Ohio; Misses Conaway, York, Neb.; Jessie L. Clark, Wichita; Mildred Hazelrigg, Topeka; Ella S. Fink, Stevens Point, Wis.; Joseph Fletcher Kan, Wilmington, Del.; Mary L. Humphreys, Lancaster, Pa.; Amelia Harter, Evansville, Ind.; Miss D. R. Lyeth, Chicago; Lillia Lohmeyer, Evansville, Ind.; Charles I. Rose, Worcester, Mass.; and Constance Barton Smith, of the University of Illinois, Urbana, Ill.

Powell J. Pithian, Camden, N. J.; Celia Francis, Manhattan; Lucy K. Cale, Seattle, Wash.; B. O. Davis, Atlanta, Ga.; Henrietta M. Smedley, Philadelphia; F. E. Clark, Milwaukee; Lillian Watts, Racine; Alice Gentry, Topeka, Kan.; A. J. Gantvoort, Cincinnati; Belle Tiffany, White Plains, N. Y.; Lorence Thomson, Union Springs, Ala.; Laura Bryant, Brazil, Ind.; Miss T. McDonald, Canon City.

An extremely interesting session, arranged specially by President Wetzell, was the singing of children's songs by three of the most popular composers of such work—Jessie Gaynor, Fannie Knowlton and Eleonore Smith. Mrs. Parr assisted in this charming concert. It was largely attended and the greatest enthusiasm was evident. (Here should be remarked the universal unity, peace and concord among the public school music teachers, with lack of the petty envy, jealousy, hatred and all uncharitableness which characterizes the majority of the people of the private studio and school.)

Performers.

In connection with the "instruction music," or that of the public schools, the following persons performed at intervals during the discussions: Anthony E. Carlson, of Bos-

ton, Mass., who made a distinct success with a remarkably beautiful bass voice and excellent style.

Mrs. B. S. Keator, organ work; Laura Minturn, supervisor of music in Asbury Park; and Maybelle Wagner Shank, vocal. The latter had much applause for unusual attractiveness. She is head of the vocal department of a conservatory in Des Moines, Ia., and has a musical record. Mary O'Connor, of Chicago, was accompanist. Children's songs and choruses by children and by teachers varied the exercises. Mr. Carlson was called away on Friday by concert engagement.

Orchestra Soloists.

Daniel Bedor, tenor, from Pittsburg, and who will sing in "Elijah" here in August; William Harper, basso, of New York; Julian Walker, Frederick C. Freemantel, tenor, Philadelphia; Emil Greder, bass; Blanche Towle, soprano; Johann Grolle, concert master of the Philadelphia Orchestra, and Edna White, cornetist, all had generous applause (forcibly accented in many cases) throughout the association series. For "The Rose Maiden," by Cowen, on Saturday evening, Anna Gertrude Clark will be soprano; Marie Stillwell, contralto; F. C. Freemantel, tenor, and T. Herbert Harrison, baritone. The auditorium has a fine organ, J. H. von Nardroff, organist. The famous Park sisters are included in the orchestra.



ANNA GERTRUDE CLARK.

A first performance of Dr. Geibel's "Nativity," a new cantata, on July 15, should be added to the list of work to be performed this season under Mr. Morgan's direction and given above.

"The Heavens are Telling," Haydn; Mozart's "Gloria," from "Twelfth Mass"; "Great God of Nations," Wagner; "Send Out the Light," Gounod; and the "Hallelujah" chorus, were choruses sung. The orchestra gave selections from Sousa to Handel with consummate tact as to time and place, and national airs punctuated the work. The orchestra played twenty minutes before commencement of sessions, thus securing attendance on the hour. Applause was most enthusiastic and Mr. Morgan was given every evidence of esteem and appreciation.

The music during the President's afternoon was exceptionally fine. Mr. Roosevelt, of all the notables banked upon the platform, was the only one who gave indications of the unconscious rhythm feeling. During the singing of the "Hallelujah" chorus particularly he swung slightly but solidly, like a heavy, silent pendulum, giving distinct evidence of feeling the phrase formation and rhythmic changes.

The original of the picture appearing upon the front page of this paper was carried away by the President as a souvenir of the musical part of the occasion.

The association closed with the climax of President Roosevelt's visit and speech.

Latest from Ocean Grove.

Cowen's cantata, "The Rose Maiden," under direction of Tali Esen Morgan, a great success. Fine house, life, enthusiasm, good work, well prepared. Gertrude Clark and Marie Stillwell, Dr. C. F. Freemantel and T. H. Harrison shared the glory and continuous applause. The tenor, Freemantel, sang superbly and at times lifted the audience into great enthusiasm by a stirring life in his work.

Miss Clark is a soprano well known in Pittsburg, where she sings constantly in concert and is soloist of an Episcopal Church. She studied in New York with Heinrich Meyn and in the Boston Conservatory, is blonde, pretty and attractive, with voice of volume and sweetness. She is destined to a good place in music career.

Miss Stillwell sings in Dr. Farrar's church in Brooklyn, where Benjamin Chase is tenor. This is her fourth year as contralto soloist and she is becoming known in concert work. She is young, dark and handsome.

Mr. Harrison, the bass, is from this section of country, but is growing out into other cities and is known favorably in Philadelphia.

Dr. Freemantel would adorn grand opera. The chorus and orchestra moved as one. Mr. Morgan was satisfied with them, which says all. The popular conductor received constant ovations and had the evident gratitude as well as appreciation of the large crowd. He conducts a concert at Thousand Islands on Tuesday, separate chorus and orchestra.

Julian Walker, Ed Johnson, Corinne Rider-Kelsey and Helen Niebuhr, contralto, were present at the performance, being in town on their way to Galilee for a concert engagement.

F. E. T.

Bogert in Millbrook.

THE following extracts are from an extended notice in the Millbrook Mirror and Round Table about the recent concert by the Millbrook Choral Society, Walter L. Bogert, conductor:

The next number on the program was Mendelssohn's "Hear My Prayer," for soprano and chorus, by far the most ambitious work, which has been attempted here. Even to friends of the society who have been watching its growth during the past few years the rendering of this motet was a surprise, as well as a delight. The chorus sang with a true understanding of the spirit of the music, a good, full tone, well balanced in its parts, while the different choirs made their respective entrances without hesitation, not always an easy matter. It is truly remarkable that this work could have been prepared so thoroughly and given with such fine effect with the comparatively few rehearsals that were held.

To Walter L. Bogert, conductor of the society for the past three seasons, the greatest praise must be given for the painstaking and efficient instruction which has made possible such a performance of Mendelssohn's work as that of Friday evening. He has, above all, striven (sometimes amid real discouragements) to impart to the singers under his charge not only such instruction as was necessary, but his own enthusiasm and love for the best in music, and that they have responded to this appeal is greatly to their credit. The chorus owes much to Mr. Bogert's high ideals in music and gratefully acknowledges its debt. With such an achievement as last week's concert behind it the society may look forward to a career of increasing success and to being the means of making known to the people of this vicinity musical works of permanent value.

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PROVIDENCE.

PROVIDENCE, R. I., July 7, 1905.

THE advanced vocal pupils of Irving P. Irons gave their annual recital in Fielden-Chace Hall, assisted by Mary D. Swift, pianist, and Mrs. Irving P. Irons, accompanist. Those taking part were Harriett Merchant, Isabelle S. Robinson, Evelyn Cooke Williams, L. W. Harrington, Aldrich Rock, Benjamin Fessende, Mason B. Wood and George Harrington.

The closing recital of the season was given by the piano pupils of Mary A. Fane, Tuesday evening last, assisted by Evelyn Johnson, soprano, who added much to an interesting program.

The piano pupils of Frank E. Streeter held the last recital of the season last Friday evening, Walter E. Rogers, tenor, assisting.

Over 2,500 people assembled in Infantry Hall last Tuesday evening to witness the closing exercises of the Hans Schneider Piano School. Louis C. Elson, of Boston, made an interesting address and many prominent musicians were present.

The closing recital of the season was given by the vocal pupils of Jennie Codding Bullard, at North Attleboro, last evening. Those assisting were Mrs. Charles Root, violinist; George Wright, 'cellist; Franklin Wood, bass, and George Hulski, accompanist.

Bowman and the M. T. N. A.

E. M. BOWMAN, Mrs. Bowman and Bessie May Bowman are at their summer home, "Grand View," Squirrel Island, on the coast of Maine, where they expect to spend July and August. The first of September they intend going to Vermont for a short drive through the Green Mountains and a visit to the scenes of Mr. Bowman's childhood and youth.

Mr. Bowman feels that the recent session of the M. T. N. A. at Columbia University was a success and that the exclusively educational character of the program, together with the encouragement of good fellowship features, and the barring out of music festival diversions or "perversions," as he puts it, will mark a new era in the usefulness and progress of the good old association which is the "mother" of them all.

Mr. Bowman enjoys the honor of having served the M. T. N. A. as its president five times, namely, at Providence, at Cleveland, at Saratoga, at Chicago during the Columbian year, and last at New York at Teachers' College, Columbia University. As a meeting for strictly educational purposes, in line with the ideals of the founders of the

association and in harmony with inferences to be drawn from its name, Music Teachers' National Association, he considers the meeting just held the best of the entire series. He holds that the scholarly addresses of such men as Dr. Waldo S. Pratt, Gen. Horatio C. King, Dean Russell, Thomas Tapper, Albert Ross Parsons, Daniel Gregory Mason, Frederick W. Root, Professor Spalding, of Harvard; Professor McWhood, of Columbia; Professor Gow, of Vassar; Professor Macdougall, of Wellesley; Dr. Watt, of Chicago, constituted a feast not often set before an audience of musicians.

He pronounces the address of Mr. Blumenberg an intensely practical one and well worth the consideration of the professional musician in every part of the country. This is an era of organization, amalgamation, mergers, unions, trusts and syndicates, and the only way to make an impression on the collective gray matter of the twentieth century is to get together, get a move on and get busy.

Mr. Bowman expresses much appreciation of the work of his assistants in preparing for the recent meeting of the association, especially Prof. Charles H. Farnsworth, of Teachers' College, Samuel A. Baldwin and Carl G. Schmidt.

Naughty, Naughty!

(From a Chicago Exchange.)

AN American who has just returned from a European tour tells of attending a concert given by Siegfried Wagner's orchestra in the Nice Casino. Next to him sat a motherly woman from a Western State, the wife of a very rich cattleman. The old lady was chatting with a Russian countess, who asked: "Don't you think that Darnosch is the best conductor in your country?" "Well, now," was the affable reply, "I don't think I ever rode on his car."

Bissell Pupils in Hartford.

EMMA ELMER and Gertrude Lloyd, pupils of Marie Seymour Bissell, sang recently at Hartford, Conn., receiving much praise, in part as follows:

Emma E. Elmer, who is a contralto of great promise, sang a double number, her first being the sombre and dramatic "Sur la Plage," by Chaminade. Miss Elmer gave this with sincerity and dramatic power, with a breadth of tone and mastery of phrase.

Her second number was the "Seguidilla" from "Carmen," and a greater contrast of song could hardly have been selected. It reflects much credit upon the singer that she could so instantly plunge into the interpretation of so brilliant a number and one requiring so much abandon as this famous air and produce a brilliant impression. To the much deserved applause she responded with the "Home Song," made so familiar by Schumann-Heink during the past winter.—Hartford Courant.

The purity and silvery quality of Miss Lloyd's voice was brought out in the two charming songs, "Du bist wie eine Blume," by Schumann, and a "Spring Song" by Mary Salter. These numbers she sang with much sweetness of tone and sympathetic interpretation, but her chief number was the "Cavatina" from "Carmen," and her work in this was excellent, her high tones were delicate, pure and clear and the rendering of the legato parts was well sustained, while the dramatic spots were brilliant and strong. In response to prolonged applause Miss Lloyd sang delightfully a little English song, "Just a-Wearyin' for You."—Hartford Courant.

Music and War.

AT the Pavlovsk Gardens, near Tsarkoe Selo, daily concerts are held, which are frequented by both fashionable and bourgeois audiences, always including a considerable number of people from St. Petersburg. At the commencement recently of the second part of the program the audience, numbering about 5,000 persons, called upon the orchestra to play a funeral march in memory of the loss of the Baltic fleet and the sailors who had lost their lives. The request was disregarded, but the audience clamored so loudly and insistently that the musicians, becoming alarmed, fled from the platform, leaving their instruments behind them. The hall was eventually cleared by the police, many persons being injured in the melée.

Another Zudie Harris Success.

ZUDIE HARRIS, the American pianist-composer, achieved the greatest success of all her career recently when she played her own piano concerto, with orchestra, in Paris, at a concert devoted entirely to her compositions. Some of the Paris press opinions, which were all enthusiastic, are quoted below in short extracts:

We had the good fortune to be present at Mlle. Harris' concert of her own works. In particular, we appreciated two pieces for orchestra, a gavotte in ancient style, whose charming ideas are developed with rare skill, and a Spanish dance, of extremely original facture. The vocal numbers are all of delicate melodic charm, and there was an "Aria of Mowgli," quite in the grand manner. The composer was loudly acclaimed by the audience, notably after the playing of her own concerto.—Paris Gaulois.

We must announce the significant success achieved by Zudie Harris, a composer of tremendous talent. * * * Her concerto is beautifully orchestrated, and was played by her with much fire. * * * All of Mlle. Harris' work denotes individuality and a distinctly personal style.—ECHO de Paris.

Zudie Harris, the distinguished composer, gave a happy soirée of her work, so personal and so original. With delight we followed page after page of her concerto admirably executed by the composer. Her melodies are of haunting charm, especially in the songs "Romaika," and the "Aria of Mowgli," after Kipling. The Spanish dance, for orchestra, achieved a triumph.—Paris Figaro.

Lasting applause greeted the concerto, wonderfully played by the composer, Zudie Harris.—Paris Journal des Debats.

A veritable triumph was the composition (concerto) and the playing of Zudie Harris.—Paris Presse.

A brilliant concert was that of Mlle. Harris, a composer-pianist of every conceivable musical virtue. * * *—Paris Liberté.

Most applauded of all was the brilliant, vital playing of Zudie Harris, in her own concerto, a delightful work, big in form and important in content.—Paris Temps.

It was a brilliant feat, and Miss Harris received salves of applause. Her concerto is a masterpiece. * * *—Paris Journal.

The May festival in Prague was a great success, under the leadership of Leo Blech. Beethoven's "Ninth" symphony closed the series of concerts.



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EUROPEAN NOTES.

Josef Trummer, formerly conductor of the Lübeck Opera, has been engaged to lead the orchestra at the Prague Opera.

Josef Ritter, the baritone of the Vienna Opera, has retired from the stage, and will henceforth devote his time to teaching.

Erik Meyer-Helmund's new opera, "Lucullus," will be done in Berlin early this autumn.

"Robinson Crusoe," a comparatively unknown comic opera, by Offenbach, will be revived in Vienna this summer.

The Leipzig Opera had some gala Wagner performances under Nikisch from June 15 to July 9.

The Strauss-Lanner monument in Vienna was unveiled on June 17.

Prof. Georg Schumann is finishing a new symphony. It will have its premiere at Berlin next season.

Otto Brucks, of the Munich Opera, has completed a new opera, "Duke Reginald," dedicated to the Duke of Sachsen-Altenburg.

Prof. Max Pauer, the Stuttgart pianist, has been decorated by the King of Wurtemberg.

Massenet's "Manon" made a strong impression at the Mannheim Opera.

Magdalene Seebe, formerly of the Leipzig Opera, has just been engaged by the Dresden Opera.

In Ravenna, Montefiore's new opera "Cecilia" met with fair success.

Thuille's "Lobetanz" was recently done successfully in Weimar.

Angelo Neumann now has been an impresario in Prague for thirty-five years.

Konrad Heulner, director of the Coblenz Conservatory, died in that city recently. He was only forty-five years old.

Grand Conservatory Recitals.

THE examination recitals by the Grand Conservatory's students, held last week, brought out some of their best qualities and accomplishments. Thus, an original sonata in C by Elizabeth Robertson; sonata in F by Alma Germann; in E flat by Therese Moran, and an elaborate treatise of the development of music in the State of New Jersey by Alvah S. Sidner, which must be voted a very acceptable contribution to musical history and literature.

At the recent commencement degrees were conferred as follows: Address and conferring of degrees by Dr. E. Eberhard, president of the Grand Conservatory of Music; Doctor of Music, on Hermann Kotschmar, Maine; William George Butler, Kansas. Master of Music, on Beatrice Estelle Eberhard, New York; Alvah Van Sickle Sidner, New Jersey; Sister Joseph of the Cross, New York. Bachelor of Music, on Alma Ida Germann, New York; Elizabeth Orr Robertson, New York; Ellwood Randolph

Van Riper, New York; Julia H. Teepe, New Jersey; Minnie L. Andrews, New York; Theresa Virginia Moran, Massachusetts; Henry D. Guerlich, Oklahoma. Associate of Music, on Arlie Bradley, New York; Mamie Zelosky, Illinois. Teachers' certificates, on Henry Lungen, New York; Ada J. Smith, New York; Eleanor C. Schmidt, New York; Isabella Kittel, Pennsylvania; Noble F. Kee, Canada.

Otie Chew's Temperament.

IT has often been asked how it is that Otie Chew, the English violinist, who has made such a remarkable success in Germany, should have so much temperament, as that quality is generally lacking to any extent in the English musician, though for thorough technical acquirements and knowledge of all branches of music, it is probably hard to find his equal.

The question has lately been accidentally solved by the discovery that Otie Chew's mother was a native of Cornwall, whose inhabitants are pure Welsh and early French; and that she herself is a seventh child. Her father comes of a very distinguished English family and a great scholar and she therefore combines the English mental characteristics with the poetic and rich temperament of her mother's race. One need not wonder, therefore, at the result.

Maud Powell in South Africa.

THE following excerpt, referring to Maud Powell's recent appearances in Capetown, is taken from the Cape Times:

Maud Powell has survived one of the severest tests her attainments could have been put to. For four nights in succession we have attended the Good Hope Theatre and listened with a feeling of delight to the "sweet sounds" for which this fine artist has been responsible. Not once has her performance lost its interest and we must own to a distinct and unmistakable desire for more. Her audience applauded her vigorously, and for each number she received double encores.

Mischa Elman in London.

ANOTHER London criticism of Mischa Elman reads:

The frequent appearances of precocious children in the concert room are neither good for such little folk nor for the public. The effect on the young musicians is inevitably to stimulate nervous action already in an abnormal state of activity in the specially gifted, and the result on the public ear is to discount the performances of matured artists. The latter consequence is always to be guarded against, for the matured musician appeals to his audience by his command of expression and cultivates a taste for the intellectual side of music, whereas children's playing calls chief attention to its executive side, and attracts by the exhibition of the phenomenal and that which is astonishing. It is desirable to state this distinctly, because just now there is a manifest tendency to attribute exaggerated importance to the performances of children, which is neither healthy nor desirable. There are, however, exceptions to all rules, and it must be admitted that the boy, Mischa Elman, who recently was heard at Mr. Williams' symphony concert, and who yesterday afternoon played his first violin recital at Queen's Hall, is a player whose command of expression seems to be as great as his technical dexterity. It is a genuine pleasure to listen to the little fellow's interpretations of passages of tender and poetical sentiment. How he is able to suggest that of which it is impossible he can have any knowledge is a problem that must be placed among the unsolved mysteries of existence. Partly it is, no doubt, the possession of an extraordinary imitative faculty, and a contributing cause to the effect may be the indefiniteness of music, and the association of ideas in the listener's brain, but when this is accepted, Mischa Elman's playing remains a musical mystery that defies explanation. His program yesterday was excellently constructed, both as regards length and the choice of works. Lalo's "Symphonie Espagnole" opened the scheme, and was rendered with fascinating crispness, refinement and expression. The latter attributes were made still more prominent in Wieniawski's "Faust Fantasia," the melody of the lovers' duet in the garden scene of Gounod's opera being given with exquisite tenderness. Tchaikovsky's "Serenade Melancolique" did not appeal so strongly to the young player, but Bazzini's "Rondo des Lutins" was executed with wonderful brilliancy and technical command. It need scarcely be said that the performances elicited enthusiastic applause, and at the close extra pieces were given before the audience would leave the hall. The lad was most sympathetically accompanied by Charlton Keith, whose skill as a pianist was further shown by effective renderings of several solos.—Daily Telegraph, May 16, 1904.

Mark Hambourg in England.

SOME more favorable comments on Mark Hambourg's playing are reprinted herewith:

We do not wonder that Mark Hambourg is giving to the world of piano playing a new sensation. There are piano players who arrest us by their delicate charm, soothing and caressing, as De Pachmann; and there are piano players who command by their overpowering strength. To the latter class belongs Mark Hambourg. He is of the heroic school. He is in piano playing what the Wagnerian heroic tenor is to the warbler of the sensuous melody of Gounod. And each is good in his own way; and each must be regarded in strict relation to his way. One is a charmer; the other a giant. Mark Hambourg's mission is not to charm. So we gather from his playing last night. Nay do we believe that it is to surprise and dazzle. Magnificent technician that he is, it is not with him a question of technique first, and everything else anywhere. We look upon him as taking his music seriously. When he plays Beethoven's F minor sonata he does it as an intellectual exposition of a great composer's thoughts. It is not everyone who would care to play the "Sonata Appassionata" as Mark Hambourg played it last night in the Assembly Rooms. Perhaps they would play it so had they the power of arm, and the strength of finger, and the broad, sweeping, intellectual conception. There is often much of the sour grape attitude in the criticism of the pianist.—Hull Times, October 25, 1904.

Temperament is, perhaps, Mark Hambourg's greatest gift. He has been described as an "epic pianist," and those who listened to his recital in the Assembly Rooms, Hull, last night will agree that the description is, at any rate, apt. It was Rubinstein who first approached seriously the problem of pianistic interpretation, and there is much in the playing of Mark Hambourg to remind one of the great virtuoso himself. Like Rubinstein, he rouses and fires his listeners by sheer force of temperament. In short, he is a temperamental pianist par excellence.—Eastern Morning News, October 5, 1904.

Mark Hambourg as a pianist is of equal rank with Kreiser. He, too, has the power and greatness of genius, and lifted all he interpreted to a great height. This was especially noticeable in the Beethoven sonata and the grand polonaise in A flat of Chopin, the octave bass of which was stupendous. He played also the third nocturne, and a couple of etudes of Chopin, of which the last was the most beautiful of all, in E major. For an encore he gave an arrangement from Gluck's "Orpheus," by Sgambatti—one of his finest interpretations.—Northern Echo, December 8, 1904.

Burmeister's Movements.

RICHARD BURMEISTER, now of Dresden, and formerly of New York, has gone to Putbus for the summer, on the island of Rügen, in the Baltic Sea. On August 15 Burmeister and his family will go to Geneva and return to Dresden on September 1. The gifted pianist appeared in London recently where he gave two recitals with Max Lewinger, violinist, and also played at a number of musicales. Of the latest Burmeister concert in London, the Dresden Neueste Nachrichten, in an article called "The New Bülow," writes as follows:

The Dresden pianist, Richard Burmeister, professor of the Royal Conservatory, gave in London, in conjunction with Max Lewinger, the concertmaster of the Royal Orchestra, a concert, the success of which was as great as its novelty. The heat in the hall was intense and the audience consequently restless. In Schumann's intricate F sharp minor sonata the disturbance became an obvious strain on Mr. Burmeister's nerves; he suddenly transformed into an energetic concert speaker, reproving the public which in England unfortunately is prone to chatter. He objected strongly to the interruptions, saying that they made it impossible for him to concentrate his thoughts. At once silence was restored and Mr. Burmeister continued to play. The concert ended with a great success.

Herbert Witherspoon in London.

FEW American singers have ever scored such an emphatic success as Herbert Witherspoon did in London, a few weeks ago, when he gave a recital in Bechstein Hall. Public and press alike pronounced him one of the best foreign singers ever heard in London and compared him to Plançon. He was at once engaged for six concerts by Henry Wood, to appear with the latter's orchestra next year. Mr. Witherspoon will return in the early fall and will inaugurate the season with a song recital in Mendelssohn Hall.

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HISSEM

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For particulars apply to SATURDAY EXTRA DEPARTMENT.

THE Vienna Philharmonic has re-engaged Mottl and Muck to direct its concerts next season.

GABRIEL FAURE has been appointed to succeed Dubois, the director of the Paris Conservatoire. It is a queer choice, to say the least.

THE Darmstadt Opera contributed 10 per cent. of its gross receipts at the final performance this season (June 28) to the Richard Wagner stipend in Bayreuth.

"HIT by Automobile While Playing Cornet," is the distressing headline of a local evening paper. The report does not say what the playing was like, so for the present we withhold all sympathy.

THE Cologne Festival was a great success, according to all accounts. The operas performed were: "Fidelio," "Tristan and Isolde," "Marriage of Figaro," "Meistersinger," "Barber of Bagdad," and "Feuersnot."

ON another page of this issue of THE MUSICAL COURIER will be found an analysis from Hermann Hans Wetzler's pen of the new second piano concerto by Josef Hofmann. Mr. Wetzler is a splendid critic, even if he does not find fault.

SIR EDWARD ELGAR has been invited to conduct one or more of his choral works, including "The Apostles," at the Cincinnati May Festival in 1906. Elgar's "Dream of Gerontius" was given at the Cincinnati May Festival in 1904, and scored a warm success.

THE news reaches us that the managerial combination which was announced some weeks ago between J. E. Francke, of Steinway Hall, and young Gorski, Paderewski's son-in-law, now has been declared off. Mr. Francke and Mr. Gorski will each have separate interests.

THE Broadway Magazine publishes in its July number a fine half-page portrait of Nahan Franko, and an interesting description of that gifted musician's life, written by himself. Mr. Franko's career is an object lesson in how to succeed musically, though an American.

AN English musical weekly says: "Chopin was a genius, but one of an extremely limited range." Because he wrote only piano music? Is Shakespeare less great because he wrote no novel, or Milton because he wrote no play? We always believed that the surest badge of genius was the ability to do one thing superlatively well.

IN Venice a committee has been formed for the purpose of publishing all the unprinted musical manuscripts which have accumulated in the archives of the Venetian libraries and chapels. Now look out for "hitherto unknown" and "neglected masterpieces" by Palestrina, Verdi, Rossini, Donizetti, and others.

PRESENT political conditions in this country call for the speedy revision of an ancient and honorable saying which no longer has any applicability. Our paraphrase of the famous epigram is: "I do not care who writes the songs of a nation so long as I may make its laws." There is precious little money these days in song-writing, but a fortune in law-making.

PUCCINI is in Buenos Ayres, where they have made him the hero of the day. He achieved resounding triumphs as the leader of a cycle of his own operas, "Manon," "Bohème," "Tosca," "Madame Butterfly," and "Edgar," the last-named being one of Puccini's earliest works. Advices received here from the composer state that he will probably return to Europe via Mexico, San Francisco and New York.

FOURTEEN brothers and sisters all in a row like a flight of stairs represent the musical members of one family in Omaha, Neb. The father of these musical hopefuls is a doctor. Has President Roosevelt been notified?

THE foregoing paragraph has been appearing in THE MUSICAL COURIER each week for several months, and as we have hitherto given no reason for its regular reiteration, we feel inclined to do so to-day, especially as our subscribers have been imploring, threatening, coaxing, begging, daring, and charging us to make some explanation. Before we do so, however, we wish to submit several letters selected at random from those received during the past fortnight, and we regret that we have not space to publish more, particularly the angry and humorous ones.

SICK OVER IT.

To The Musical Courier:
I am trying to pass a quiet summer here. My whole vacation will be spoiled if you do not soon explain the meaning of that oft repeated tale about the Omaha doctor. Do so, and oblige your much worried reader,

CURLEW HOTEL,
ALLENHURST, N. J., July 5, 1905.

JAMES S. SELLEST.

BY TELEGRAPH.

To The Musical Courier:
Have heard of fifteen puzzle; what is fourteen puzzle?
AN ANXIOUS READER.

CHICAGO, July 4, 1905.

IN LONDON TOO.

To The Musical Courier:
Everyone here is interested in the developments that will grow out of the "fourteen musical children." When will the trap be sprung?
Fraternally,
MONTAGUE CHESTER
(London representative of THE MUSICAL COURIER).

LONDON, HOTEL CECIL, June 21, 1905.

A DARK SECRET.

To The Musical Courier:
I think I know why you are printing that "fourteen" item every week. You evidently have nothing else to say.
Yours truly,
FRANK L. SOUTHGATE, JR.

UNIVERSITY OF PENNSYLVANIA,
PHILADELPHIA, July 3, 1905.

IN SOLEMN CONCLAVE.

To The Musical Courier:
We called on President Roosevelt and told him about the doctor who has fourteen children. He said: "Is that all?" Now that Mr. Roosevelt has been notified, will you drop that silly story and kindly oblige?

COMMITTEE OF THREE
(READERS OF THE MUSICAL COURIER).

THE PROGRESS OF THE RACE.

To The Musical Courier:
If you keep on printing that story much longer, there will soon be fifteen children instead of only fourteen.
Very truly yours,
ONE WHO KNOWS.

KANSAS CITY, July 2, 1905.

NO SENSE OF HUMOR.

To The Musical Courier:
If the father of those musical hopefuls is a doctor, he ought to lose his license. And you, too, for printing that paragraph 1,700,000 times, or is it only 147 so far? I can see a joke, but not one like that.
Sincerely yours,
BENJAMIN KOHLER.

PITTSBURG ORCHESTRA,
PITTSBURG, JUNE 29, 1905.

A TROUBLED MIND.

To The Musical Courier:
Several months ago I read about a family of fourteen brothers and sisters being all musicians. When the next number of your valuable paper came I read the same article, and this surprised me, as you are not in the habit of repeating such news (?) items. Then the other numbers which I have been receiving have still had this same item. It is getting to be a nightmare to me, so I write for an explanation. What is the reason of this oft repeated item? If you are hard up for news, I will try to make my letters longer. Kindly relieve my mind on this affair.

Your Mexico correspondent,

T. G. WESTON.

THANKS.

To The Musical Courier:
Yes, I have notified President Roosevelt. Now, will you be good?
Respectfully,
H. C. CALHOUN.

BERLIN, June 20, 1905.

A JOKE OR NOT A JOKE.

To The Musical Courier:
Will you not please spare your unoffending readers further repetition of that joke about the fourteen members of a musical family? Or is it meant to a joke at all? If so, please explain, and if not, please explain anyway.
A faithful reader,
ALICE J. VRETMAN.

THE ANSBORIA, New York.

A WARNING.

To The Musical Courier:
Who t'ell cares whether there were fourteen or twenty-nine brothers and sisters, whether they were musical or not, whether they stood in a row or a circle, and whether President Roosevelt has been notified or even warned? I used to think THE MUSICAL COURIER clever, but, honestly, I shall cut the paper dead henceforth if that chestnut is rung in again next week.
Sadly yours,

UTICA, N. Y., July 5, 1905.

DR. JOHN H. SHEEHAN.

The explanation is simple, so very simple that no one ever would have guessed it. From time to time the editors of THE MUSICAL COURIER meet in consultation to devise new features for the paper, to freshen old and standard ones, and to make sure that the largest musical newspaper in the world is also the best, and the most thoroughly equipped with all the outfit, mental and mechanical, that now has become part of the conduct of all large newspaper enterprises. On one such occasion not long ago, the News Editor pleaded for a dozen more pages in our regular weekly issue, as he claimed that THE MUSICAL COURIER news service has grown to such dimensions as to require double the space he now is given. The Business Manager backed up the News Editor with a similar plaint for more room in which to place the ever-growing list of advertisements. The Editor-in-Chief voiced the opinion of his Personal Staff as follows: "THE MUSICAL COURIER must be kept down to reasonable dimensions in bulk and content. We aim to present to our readers each week not a book, but a newspaper, run as closely as possible on newspaper lines. We have, in accordance with this policy, eliminated all the magazine features which at one time were to be found in THE MUSICAL COURIER. We do not aim to instruct, nor do we confine our appeal to any one class of musical people. We try to reach the whole musical world, and to chronicle its doings without fear, favor, factionism, or fabrication. And before all things, we are a MUSICAL paper. For essays on ethnology, psychopathics, literature, the drama and kindred topics our readers must look elsewhere than in THE MUSICAL COURIER. Because we are a newspaper we must keep to newspaper size, for our readers in the main (and in the season) are busy people, and they do not care to sift out the news for themselves from an ocean of print and a continent of paper. They expect us to do the sifting for them. Therefore our news columns, and the editorial department of this paper"

"Ah," exclaimed the Business Manager, who is thoroughly commercial, "there's the point. We print too much editorial. I claim that only a small percentage of persons read it. What they want to see is short news paragraphs, and—and—advertisements, artistically gotten up, attractive in"

The Editor-in-Chief checked his Personal Staff in its hoarse cry of protest.

"That is easily settled," he said; "let me see the editorial paragraphs in the issue of last week."

The paper was produced, and the Editor-in-Chief put his finger on the fatal item about Roosevelt and the fourteen children.

"Print that for six weeks, in every issue of THE MUSICAL COURIER," said our Editor-in-Chief, "and we shall soon find out whether or not the editorials are read." The meeting was then

adjourned; and stepping into their automobiles and carriages, the Staff were whirled to their separate and tasteful homes.

Reader, the Office Boy and his Assistant will assure you solemnly that our editorials are read, for literally on the shoulders of those two officials fell the burden of the mails that followed the eight publications of the Roosevelt paragraph. We received hundreds of letters each week, and wish we had the space to reproduce them all, now that the agitation is over. The explanation, therefore, is simple, as we said at the outset of this screed, and the Personal Staff rejoices that the editorials will be continued in THE MUSICAL COURIER, and that Art has once more triumphed over Business—a rare consummation in an American newspaper office. The Editor-in-Chief has a great way with him, and it is nearly always simple. THE ASSOCIATE EDITOR.

IT looks as though Charles Frohman was obliged to go abroad to find American musicians. Cable dispatches to his local office announce that he has just discovered a new star for the comic opera field, his astronomic observations this time being in Paris, and the young woman in question being an American, who resides abroad with her mother. She is Claudia Lasell, formerly of Boston, where her family is well known. She sang in concert before going abroad to study with Madame Marchesi and afterward with Clark. Mr. Frohman heard her sing in Paris and engaged her to appear in "Peggy Machree" at Blackpool.

Jerome D. Kern, a young New York composer of comic opera and songs, was also "discovered" by Mr. Frohman in London, and has been retained to write twelve songs a year for the next three years.

MORAL.—If you want work in New York go to Europe.

JEANETTE M. THURBER, president of the National Conservatory of Music of New York, after a brief sojourn at Onteora, in the Catskills, left for a month's travel in Europe last Saturday. She is accompanied by her daughter, Miss Thurber.

John Philip Sousa and Mrs. **THEY ARE** Sousa are resting at Manhattan **AWAY TOO** Beach.

Corinne Rider-Kelsey is now at Long Branch, where she will spend most of the summer.

Gwilym Miles, who has been in London for the past month, is on his way back to the United States.

Edward P. Johnson is summering at Lake Hopatcong, N. J.

Augusta Cottlow is in the White Mountains, N. H.

Frank Croxton is visiting at Connersville, Ind.

Mary Hissem de Moss has gone to Newport, Ky.

Janet Spencer is recreating in the Adirondacks.

Aus der Ohe is resting at Lake Mohegan.

Isadore Luckstone is now in the Catskill Mountain region.

De Pachmann is also rustivating in the Catskill Mountains.

Emma Eames is restoring energy in superintending housekeeping in her castle in Italy.

George Jenkins is at Baden, Vienna, "where the rolls come from."

Campanari is enjoying the Hudson River breezes in his new home on Riverside Drive.

Harold Luckstone, the exuberant young baritone, has chosen New York city for his summer resort, and for exercise is giving vocal instruction. One of his pupils, "Ben" Franklin, comes all the way from Troy, N. Y., for his lessons.

Ellison Van Hoose is courting Princess Anne, Md.

Maud Powell has chosen South Africa for the scene of her summer's sojourn.

Pugno, the French pianist, is reported to be at his country residence in Neva, a suburb of Paris.

Henry Wolfsohn and Mrs. Wolfsohn are preparing for a trip to California as an August recreation.

Shanna Cumming likes country life in her home in Flatbush, Brooklyn.

Kirkby Lunn finds the gayeties of Saratoga Springs, N. Y., her best tonic.

Dr. Richard Strauss is at his cottage in the Bavarian mountains.

Fritz Kreisler is at St. Moritz, Switzerland.

Georg Henschel is in Scotland for the present.

Hugo Hermann is concertizing in Austria.

Albert Mildenberg, pianist, composer and teacher, will remain in his Carnegie Hall studio until July 25, when he will start on a tour of the Pacific Coast with S. S. Gore, the operatic baritone.

EVEN in the summer days Continental Europe does not give up its grand opera. Programs received recently from abroad show the following operatic performances that took place during the latter half of the month of June: At Berlin, "Hänsel and Gretel," "Barber of Seville," "Tannhäuser," "Romeo and Juliette," "Carmen," "Lohengrin," "Freischütz"; at Leipzig, "Lohengrin," "The Sunken Bell," "Tannhäuser," "Der Wasserträger," "Carmen" and "Meistersinger"; at Cassel, "Roland of Berlin," "Siegfried," Hoffmann's "Erzählungen"; at Dresden, "La Muette de Portici," "Faust," "Flying Dutchman," "Tristan and Isolde" and "Orpheus"; at Munich, "Tristan and Isolde," "Faust," "Meistersinger" and "Marriage of Figaro." We have no grand opera in New York during the summer, but we have horse racing, baseball and Coney Island. Each nation to its taste, as the Croatsians say.

THE following letter, written to the London Standard by Charles Manners, the well known English operatic manager, will bring consolation to certain aching breasts in this country. Evidently we are not alone in our misery:

SIR.—Our best in the matter of opera is not English, but French and German and Italian. Why?

1. Because when our people do try to compose or produce English grand opera, it is criticised by most of the press on the same level as a Continental opera house in some capital and founded 100 years (and often with less pity), and, of course, damned.

2. Because 60,000 real music lovers in London do not encourage any effort enough.

3. And the remaining millions know nothing about it and care less.

Why am I here (Kaiserbad) in the height of the London season?

Because an Englishman is not wanted, except to do work that not only does not pay, but is degrading both to himself and his profession. Besides, as I have to make my living, I must take a holiday to fit me for my work in the provinces. No; let the people of England show they want grand opera in English, and they can soon get it, and I will guarantee a far finer ensemble than you see either in England or the Continent.

Do I think you are going to print this letter?

No, indeed I do not. It would not interest enough. Besides, what would be the good? Nobody sees the pitifulness of this adoration for everything in art not English.

Why have I written this letter?

With my rest on the Continent, I am getting back some energy for my hopeless fight for English opera, which, after all, is not half so hopeless as the London County Council running the Thames steamboats, or the success of our love for sports, if there was no betting.

I am, sir, your obedient servant,

CHARLES MANNERS.

Fitzhugh W. Haensel Married.

FITZHUGH W. HAENSEL, the enterprising and popular newcomer in American managerial circles, was married in this city on Tuesday, July 11, at St. Mark's Church, to Florence A. Owen, of New York. Rev. Edward Jones Burlingham presided at the ceremony, which was attended only by the immediate relatives of the young couple.



FOURTEEN brothers and sisters all in—Help! Help!

The season of anecdote is at hand, T. G., and we might as well clear off the last of the late spring crop. The summer output seems a little backward this year.

Good music for this weather: "Murmuring Cascades," "Sur le lac," "January" (by Tchaikowsky), "Down Where the Wurzbürger Flows," "Woldest-rauschen," "Am Meer," "Il Neige," "Der Sturm"—it's too hot to think of any more.

During a London "At Home" Olga Samaroff, the pianist, played the Wagner-Hutcheson version of the "Walkürenritt." When she had finished, the hostess, Lady Nilnoddle, bustled up to the artist and chirped: "Quite too lovely, my dear. Some of your native Russian music, I suppose?" Of course, it wasn't; and then, too, Madame Samaroff was born in the tight little State of Texas!

Enumerating the musical advantages of the West, Arthur Farwell writes in a recent essay: "Cleveland has a critic who can equal any critic of the East for relegating pioneer work to the ash heap and cursing everything in sight."

Qualities necessary to become a successful musician: Ability, alertness, amiability, application, appreciation, accuracy, activity, acuteness, adaptability, audacity, brilliancy, broadness, character, consideration, carefulness, comprehension, common sense, "cheek," cheerfulness, cleverness, decision, discrimination, diligence, energy, endurance, experience, efficiency, enterprise, enthusiasm, facility, frankness, firmness, fortitude, force, faith, grasp, "gall," humor, imagination, independence, intelligence, justice, knowledge, mastery, method, nerve, originality, persuasion, perseverance, prudence, power, patience, precision, pugnacity, quickness, resourcefulness, reliance, reliability, responsiveness, system, sympathy, strenuousness, speed, skill, stability, thoughtfulness, training, tact, thrift, thankfulness, tolerance, temperateness, versatility, wisdom, willingness, will, wariness, watchfulness, zest, zeal. That's all!

At a theatrical benefit given not long ago William Courtleigh offered this toast: "Here's to music, which puts joy in the soul and nothing in the pocket. When it is good it isn't liked, and when it's popular it's rotten." The truth is becoming generally known.

William Heinemann, of London, has published "A Handbook to Chopin's Works," by G. C. Ashton-Jonson. "A book on Chopin?" you ask; "is there anything more to say about Chopin which has not been already written?" Mr. Ashton-Jonson allays all such fears by saying in his preface: "It is a handbook, a kind of musical 'Baedeker,' a guide through the 'Thoughtland and Dreamland' of Chopin's kingdom. Students of Chopin have already written voluminously about him, and in their writings are many pearls of criticism and gems of sympathetic insight; but these are scattered through innumerable volumes, magazine articles,

and newspapers, and are therefore inaccessible to all but the most devoted students. I have tried to collect all such passages of the greatest value, and I have grouped them under the opus numbers of the works to which they refer, so that they are



"I AM A HERO BOLD, YO-HO!"

here presented for the first time in their natural connection and are available for instant reference."

And the compiler has succeeded in making a bouquet of rare musical flora, as even a cursory examination of his book will show. The estimates of Chopin and of his works are as various as may well be imagined. Every conceivable opinion is expressed, from Chopin's own, that he was "not learned enough to compose operas," to Rubinstein's, that "Chopin was the last of the great original composers." Or again, turn to one page and read (Finck) that "Chopin is as superior to all other piano composers as Wagner is to all other writers of dramatic music; then glance over the very next page, and be informed (Parry) that: "His work is not often great in conception, or noteworthy in design." Parry also comes into conflict with Hueffer, for the former reproaches Chopin because "he uttered his thought with complete certainty only through the medium of the piano-forte," while Hueffer says: "This very oneness of theme, which in a lesser man would have led to monotony, resulted in Chopin in concentration of the highest order." Hueffer goes on: "Excepting Heine, and it may be Sappho, Chopin is the most perfect embodiment of lyrical power, properly so called, that the history of art or poetry can show." Here Hadow: "Chopin can claim no place among the few greatest masters of the world. . . . In structure he is a child, playing with a few simple types." And the critics of Chopin's day? Were they different from the breed of to-day. Wrote J. W. Davidson (London): "If Chopin had done no more than reveal to us through his mazurkas the national musical feeling of the country—a country at once so wedded to misfortune and so politically interesting as Poland—he would have achieved enough to entitle him to unanimous sympathy." On the other hand, Rellstab (Berlin): "In the dances before us the author satisfies the passion (of writing affectedly and unnaturally) to a loathsome excess. If Mr. Chopin had shown these compositions to a master, the latter would, it is to be hoped, have torn them, and thrown them at his feet, which we hereby do symbolically." A few copies of the mazurkas remained, however, and have helped to make "Mr. Chopin" famous, much to Rellstab's indignation, perhaps, if he were alive to-day. These contradictions make the new Chopin book lively, but they are not the only interesting features of that work. Every student will find in it a wealth of suggestion, and the book should be consulted as a most stimulating commentary, when studying anything in the Chopin repertory, from the mazurkas to the sonatas.

A New York magazine publishes a graphic story of a local violinist's career, and calls the tale: "From Second Violin to the Conductor's Chair." It is to be hoped that there will be no sequel called: "And Back Again."

At the Warren orchestral concerts in St. Nicholas Garden "request blanks" are presented to the audience, and Mr. Warren generally plays as encores such numbers as are indicated on the blanks handed to the ushers. On Saturday evening—the hottest night of the season—the first "request" passed up to Mr. Warren was "'Heldenleben,' by Richard Strauss." Rapping hurriedly with his baton Mr. Warren made a gesture of despair, and the orchestra burst forth into the ironical strains of "Bedelia."

Before he left for his long vacation young Seymour presented me with two drawings which prove conclusively that he has mastered well the tragic import of musical life in a great city. No one will be able to read without a moist eye the lines set under the vivid illustrations.

While in Berlin I heard a funny story which Arthur Hartmann, violinist and viola d'amourist, tells on himself. Several years ago he crossed the ocean for a quiet summer visit to Boston, where he has some very good friends. During his trip someone discovered Hartmann's identity, and when, on one of the last days of the trip, a committee was formed on board for the purpose of arranging the customary charity concert the violinist was naturally approached with a request for his artistic services. The head of the committee was a bluff, hearty Westerner, well meaning, but not deeply versed in the polite arts and sciences. However, he made a little speech very much to the point, and Hartmann expressed his willingness to assist, provided a proper violin could be found for him. "Haven't you one of your own?" asked the head of the committee. Hartmann explained that his violin was very valuable, and to protect it from the sea air had been hermetically sealed in a metal case, which would not be opened until after the arrival in New York. There was some disappointment, until a steward suggested that they might borrow a violin from one of the second class passengers, who had brought his instrument aboard. The passenger and his violin were sent for, and the situation was explained to him. The owner of the violin did not seem eager to lend it, and after looking at Hartmann uneasily, he said: "It's the only one I have, and unless the gentleman knows how to handle it, I would rather not—"

That was too much for the Westerner, who stepped forward, drew out a wallet and taking a card therefrom handed it to the violin owner, with this defi: "There's my name, and everyone in Buckskin, Nevada, knows that my name is good for a quarter of a million dollars. Now, you go ahead and play that violin, Arthur, and if you break the damned thing I'll make good every penny." Owing to the limited resources of the volunteer accompanist, Arthur played Handel's "Largo," and, of course, the violin was not broken.

Silas Gamaliel Pratt, who has done valuable pedagogical work in New York for many years, now comes before the musical public with an interesting text work called "The Pianist's Mental Velocity." The work embodies all the points which Mr. Pratt's long experience has enabled him to discover, and the ground covered is of such an original and important nature that a detailed description cannot even be attempted within the confines of this short notice. To tell Mr. Pratt's secret in a review were to defeat the object of his book, which is meant to be bought by everybody interested in progressive piano pedagogy. We will print only these few lines from the preface: "This

work is a practical application of the rudiments of harmony to piano music, to aid pianists and students of the piano to a better understanding of their work; to facilitate their reading at sight, to assist in memorizing, and render difficult passages easy of comprehension by harmonic analysis, and by thus furnishing a mental grip, save a large part of muscular and mechanical practice." Mr. Pratt explains also that his work is intended as an adjunct to all technical methods, and does not conflict with them, because it deals exclusively with harmony. If you care to know any more about "The Pianist's Mental Velocity," buy a copy of the book. It is published by the S. Brainard Sons Company, Chicago and New York.

Hurrooh, a new piano work in large form by an American composer! The Wa-Wan Press sends me a "Sonata Heroic," by Louis Campbell-Tipton, late harmony instructor at the Chicago Musical College and at present gentleman and free lance in Paris. At an early opportunity I shall go into session with the sonata at my piano, and in the meantime I expect great things. The score looks interesting, inviting.

An "American Peril" is threatening in the musical circles of Berlin. What with the multitude of American artists resident there and the number of successful concerts given in Berlin by graduating students who hail from this strenuous shore, the German capital is seriously contemplating the possibility of our becoming a musical nation in time. The attack will be continued next season by a number of young Americans, and one of the big guns in the new campaign will be directed by Augusta Zuckermann, whose first Berlin piano recital is announced to take place on January 29. Miss Zuckermann, who went abroad some weeks ago, already is practicing hard for her concert, and now no one need wonder any longer why her teacher, Alexander Lambert, goes about holding his thumbs from dawn to dark.

Candor marks the musical criticism of the West. This was written in an Atchison, Kan., paper during the spring tour of the Metropolitan Opera House:

"Maria de Macchi looks like a girl named Augusta, who used to work in our house. As is the



"I PLAYED IT SO WELL AT HOME, TOO."

custom in grand opera costuming, she wore her corset outside of her other clothing, and the strings were not drawn tight enough. In short, Maria de Macchi is too stout, in addition to being too short." * * * I have used several words in this criticism of which I am not certain as to their spelling; notably 'Cavaleria Rusticana,' and Jean de Reske. A musical critic in a town of this size writes, in addition to musical criticisms, paid locals, and does general local work. I have not had time to look up the spelling of these words; accuracy in such things cannot reasonably be expected of a paper in a town of this size."

LEONARD LIEBLING.

Style in Singing.

BY F. L. HASLAM.

IN a previous conference (Paris, 1902) I claimed that the practical education of a singer might be divided into four great sections: Pose, or emission of the voice; Technic; Style; Répertoire. Unless the first and second are properly established all attempts at imparting style are unsatisfactory. Great natural gifts of temperament and originality may, and sometimes do, mask defects of production and technic—particularly in the case of those following an operatic career. But the success of such is short lived. Violated nature rebels and avenges herself for infractions of law. A badly emitted voice speedily becomes worn and easily fatigued. The singer tries to replace its former sonority and "metal" by physical force. The medium becomes breathy and hollow, the lower tones guttural, the higher shrill, until the whole instrument is harsh and unmanageable. Let me again urge the necessity of the foundation being thoroughly well laid, on the principles I then advocated and under the guidance of a skilled and conscientious singing teacher; instead of this vitally important part of the work being confided, as it is so often, to the numerous charlatans who, as Commettant said: "Not being able to achieve results, promise miracles."

A good and easy emission of voice with sufficient technic having been acquired, their practical application as regards style may be undertaken.

Style.—One may have style in singing, and one may have a style. The former can be taught, as it is based upon certain well defined rules; the latter is personal, individual. Not infrequently it consists simply in an original application of these laws. But the correct taste of the singer must first be formed and the rules which govern style apprehended before individuality is allowed full scope. Otherwise, what is thought to be original will, to better judgment, appear ridiculous and extravagant. The great artist Fauré strongly advised vocal students to hear all the good singers possible, but actually to copy or imitate none. A copy has never the same value as the original. A skilled master will try to discover and develop the latent individuality of the pupil rather than insist upon the servile imitation of some model, even though that model be himself.

Says Victor Maurel, very justly, in speaking of the poor results obtained in teaching singing by imitation: "L'imitation ne saurait faire aucun bien, et peut causer beaucoup de mal à l'art." (Un Problème d'Art.)

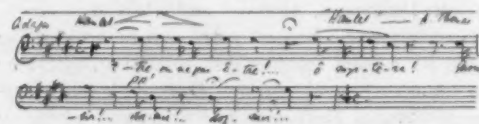
The principal elements of style in singing are: Color, accent, phrasing; others comprise nuance (shading, or degrees of intensity); variations of tempo (accelerando, ritardando, rubato, &c.); portamento. I will consider these separately.

Color.—Of all the powerful and effective adjuncts of style in singing, and one that is absolutely necessary for the success of a lyric artist, is the ability to vary the vocal timbre; that is, to sing with color. Even in instruments this desideratum is sought. Witness the invention of the damper pedal in the piano, which is not to reduce the intensity only—that may be accomplished by the modification of force in striking the note—but to give the tones a darker, more sombre color. To vary the tone color a violinist or cellist draws the bow nearer to or farther away from the bridge, according as he desires a reed or flute quality. A singer may have a good emission of voice (l'émission franche), but that is the normal. If he can only vary this by degrees of loudness—piano or forte (intensity)—and not by difference of timbre (color) also, he is a chorus singer only, not a soloist. And no matter how great the natural beauty and sonority of voice possessed by such a singer, his performance becomes speedily monotonous if he does not possess the ability to change the tints of his vocal palette. As in speech (from which the effect is borrowed) one does not use the same color of voice in sentences of grave and serious import as in those of gayer meaning.

On this point the masterly writer and critic, Legouvé, says: "Coloring in speech demands certain particular gifts. The first of these is metal in the voice. He who has not this will never possess skill as a colorist. This metal may be gold, silver, or brass, as each of these has its own quality. A voice of gold is the most brilliant, one of silver has most charm, of brass the greatest force; but one of the three is necessary. A voice without metal, or ring, resembles teeth without enamel. Such may be sound and healthy; they are not brilliant. In speech there are several colors—a bright, ringing color; soft, veiled colors. A harmonious mixture of grays, lilacs and browns on a canvas by Paul Veronese, Rubens or Delacroix produces a masterpiece of coloring, as do also the brighter and more strident tones of purple and gold. Last of all is the velvet voice. But this type is worth nothing unless allied

with one of the three others. In order that a voice of velvet should possess charm, it must be reinforced (doublée) with one of metal. Without metal, a voice of velvet is only one of cotton." These admirably expressed ideas illustrate and endorse the views I advanced in a previous conference on voice production (pose de la voix), wherein I demonstrated the possibility of a sonority and resonance more adapted to the demands and conditions of the present day.

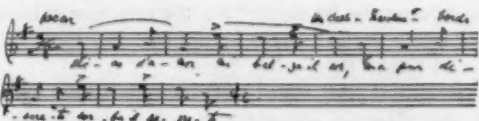
Some modern singers possess but two timbres, the very clear and the very sombre, which they much exaggerate. There are varieties between these. Some have only one, the normal; but to such, style or expression is impossible. Fauré, who although excellent actor, was always and before all a singer, relied for some of his greatest effects on the skill with which he "colored" the phrase according to the sentiment demanded. Witness the clear, open, brilliant quality he employed for the forced, unnatural gaiety of the Chanson bacchique, "O vin dissipe la tristesse," in the second act of "Hamlet," by Ambroise Thomas, and the sombre, closed timbre (voix fermée) he used for the monologue in the third act of the same opera.



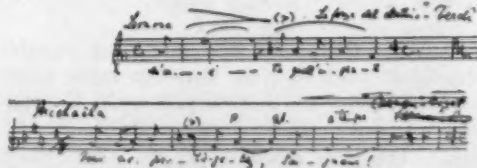
In the examples I cite from various composers, I have purposely chosen well known, familiar phrases, not concerning myself as to their musical value if the illustration were good. Also the terms "open" and "closed," it must be premised, are technical terms whose equivalents are adopted in every language and apply to color, not to the physical means employed whereby these effects are produced—a mistake often made by those soi-disant vocal physiologists who are not musicians.

Accent.—This is also another most important feature of style. In singing there are two kinds of accent, the musical and the poetic (or dramatic) accent. The first belongs to the domain of music; the second to the expression demanded by the poetry or text. In spoken declamation, accent applies to a syllable only; emphasis to an entire word. It is in the latter sense that I wish the term "poetic accent" to be understood. There are many varieties of musical accent, but this branch of the subject has already been treated in several excellent works. Let me mention one which seeks, for the purpose of musical expression only, to bring into relief or prominence certain notes of a phrase, apart from the metrical or rhythmical accent, and also apart from any verbal significance of the words.

Here is an illustration of what I mean:



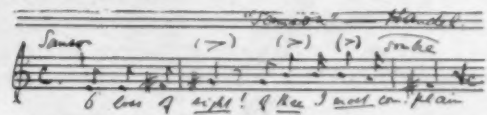
The accents here are simply to give piquancy to the musical phrase which is in keeping with the gay and careless character of the page Oscar, who sings it. A singer should also slightly accent an accidental, or note foreign to the tonality of the phrase he is singing. This applies also to those notes preasing or preparing a modulation. Not only is the musical effect heightened, but a sense of security is afforded to the listener that the vocalist is certain of intonation and not wandering from the correct pitch.



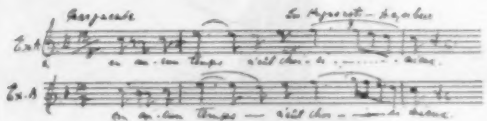
In all these illustrations the note marked > would be given a slight prominence or accent; but this accent is demanded by the musical significance, the syllable to which it is attached having no poetic importance.

In the poetic (or grammatical) accent it is, on the contrary, some word of the verbal phrase which the artist wishes to emphasize, without consideration of its position musically. A correct use of this form of accent is imperative, in order to bring out the poetic meaning of the text; particularly in recitative and declamatory singing, where

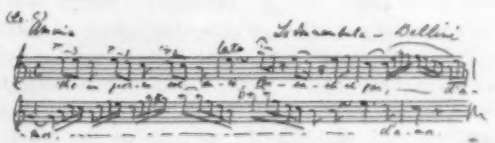
its place is analogous, in importance and effect, to emphasis in spoken language.



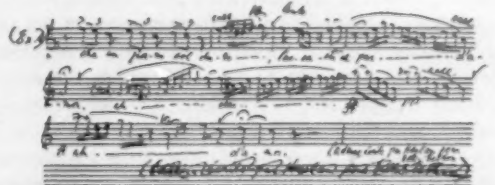
Not infrequently the metrical accent does not accord with the syllabic accent; in other words, the musical accent comes on an unaccented syllable, or vice versa. Sometimes the composer is not perfectly familiar with the rules that govern the language to which he is setting music. This was the case with Handel and Mendelssohn in their English oratorios. Handel, although living in England nearly all his life, never became thoroughly conversant with its tongue. And the books of Mendelssohn's oratorios were originally written in German. Neither Offenbach nor Meyerbeer was French, and numerous cases occur in their operas of defective syllabic accent. In the case of the former it did not much matter, as he wrote principally opéra bouffe. In Meyerbeer's case certain phrases have to be rearranged (Example A).



This passage, as Meyerbeer left it, presents two grave defects: the musical accent in the second measure falls on the latter half of the word "choisi" (choi-SI), which is unaccented in speaking, besides which it is awkward to sing on account of the vowel "i" (i having the value of ee, as in the word deep). As at Example B is the correct way of performing the phrase. Donizetti and Bellini, though not, of course, for the same reason as the composers just mentioned, were frequently careless in this matter, and certain passages in such of their works that still keep the stage have to be revised in order that the desired effect may be produced. I am not here speaking of the fiorituri or abbellimenti which have to be introduced into these operas, these being added with a view to the particular aptitudes of the singer; but the actual rearrangement of the verbal text. Were a cantatrice to sing the passage where Amina sobs as she drops the flowers exactly as it is written, she would make no effect whatever. (Example C.)



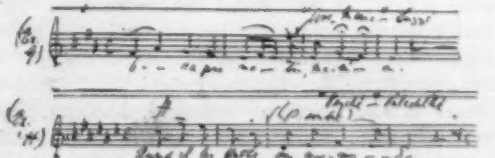
I have rearranged this passage in Example D:



Phrasing.—This, like accent, may also be separated into the same two divisions—musical and poetic. As purely musical phrasing has been considered by very competent musicians, I will briefly notice poetic or verbal phrasing. In neither Example E nor F do the notes, if performed by an instrument, require any particular grouping, or phrasing:



But when they are sung, they must be phrased and colored thus: (Examples G and H.)

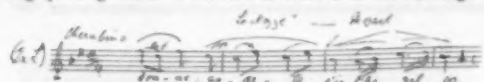


Sometimes one feels instinctively in certain passages that the musical and verbal phrases are independent, are not welded together and forming one, as it were. Like some ménages they have separate existences. When this is the case the singer has to decide whether the musical or the poetic phrase shall have the greater prominence. In performing the following passage on an instrument the phrasing and shading given would be good and effective. In

fact, it obeys an old rule of style which forbids that the same musical or the same verbal phrase be performed



But sung thus, in the opera ("Le Nozze di Figaro"), as it is sometimes by certain mechanical artists who do not think, it sounds absurd on account of the verbal phrasing being quite ignored. I venture to offer a better reading:



It is the frequent clashing of the musical and poetic phrasing that makes translations so often unsatisfactory. I may but briefly mention some of the other graces of style: Nuance (shading, or degree of intensity), portamento; variations of tempo, &c.

(To Be Continued.)

Marie Hall Before Royalty.

MARIE HALL has repeatedly played before Her Majesty the Queen of England, H. R. H. the Princess of Wales, and other members of the royal family; in fact, the Queen takes a keen interest in the success of the young English virtuoso, and Miss Hall's last London concert, May, 1905, was under the immediate patronage of Her Majesty. There is hardly a great or wealthy home in London where she has not played, from the Duke of Westminster, Duke of Portland, and Alfred de Rothschild downward, and has frequently fulfilled four or five engagements per day, receiving for her few hours' work the princely remuneration of £1,000. A facetious critic has remarked that a successful violinist can make money faster than a modern millionaire, and is better paid and receives more popular admiration than the most favored Cabinet Minister. Needless to say, Miss Hall has received many notable offers from concert managers, among which may be mentioned one from Australia of £10,000 for a short tour, another from Berlin for the Continent, a third from St. Petersburg for Russia, and a most pressing request to visit South Africa.

During the autumn of 1905 Miss Hall will make a prolonged tour through England, Scotland and Ireland, and on October 28 will sail for New York, to give sixty concerts throughout America and Canada, returning to England to play at the London Ballad Concerts in April, and for important provincial engagements.

PUCCINI'S "BUTTERFLY."

[SPECIAL CABLE.]

LONDON, Monday, July 10, 1905.

"MADAME BUTTERFLY," produced tonight, is in many respects Puccini's best work. It won a success before its London audience. The librettists have made no attempt to make the pathetic little drama suitable to the music, but Puccini is very adroit and the musical expression is extremely emotional. The work is that of a musical poet who shows a great advance. Mlle. Destinn made a deep impression as Mme. Butterfly.

Verdi Monument News.

THE Milan jury of fine arts appointed to make a selection for the designs for the monument to Verdi in accordance with the subscription raised now reports that none of the models are worthy of execution, and proposes that five sculptors, whose work has been considered best, shall take part in the new competition.

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'ROUND ABOUT THE TOWN.

PEARL LIDDY, a young pianist from Chicago, gave an informal recital at the residence-studio of Mrs. Coffey, East Ninety-sixth street, last Friday evening. Miss Liddy is a student from the Chicago Musical College, and by her playing of Chopin's etude, op. 25, and the Wagner-Liszt arrangement of the "Evening Star," from "Tannhäuser," evinced the possession of much real talent as well as technic. She also played Behr's "Serenade" and Gottschalk's "March de Nuit" creditably.

Clara Kemper, the organist, has originated the idea of a girls' vested choir for the Morris Heights Methodist Church. Men singers being very scarce, Miss Kemper decided to do without them and at once assayed to train young girls and women in part singing. The result being satisfactory black cassocks and white robes were adopted.

The members of the choir are Edith M. Thomas, Florence Kemper, Marie Kalle, Edith French, Miss H. Fos-



JOHN PHILIP SOUSA,

At the age of eighteen, from a photograph taken by Alexander Gardner, 921 Pennsylvania avenue, Washington, D. C. Now in the possession of E. J. Accardis, of the Auditorium Annex, Chicago, Ill.

burg, Grace Kemper, Charlotte Carr, Miss A. Anderson, Miss Stahlberg and Margery Horne.

Hans Schroeder, the baritone, greatly surprised, as well as pleased, a number of New Yorkers who attended his recent concert in Syracuse, by his artistic singing of German lieder. His remarkable resonance and volume of voice was shown to great advantage in the "Blick Ich Umher" aria from "Tannhäuser" and selections by Schuler, Schumann, Beethoven and Hildach.

The Syracuse Herald said: "Hans Schroeder, the vocalist of the evening is the possessor of an excellent basso cantante voice under excellent control. His tones were resonant and finely modulated. He was successful in the aria from 'Tannhäuser' and in his group of songs, and was warmly applauded on both occasions."

Elfert Florio will spend most of July at McKinley Villa, Asbury Park, coming in to his local studio on Mondays and Thursdays for his class of professional singers. M. Florio intends to try Lake Hopatcong for his August vacation.

George Graef has organized a young people's orchestra, and for the rest of the summer rehearsals will be held in his East Forty-eighth street studio.

Grace Longley.

MISS LONGLEY'S services were in great demand this spring, particularly in concert and oratorio work. Some of the engagements which she filled recently were with the New Brunswick Choral Society in Mendelssohn's "St. Paul," Rossini's "Stabat Mater," with the Portchester

Choral Society; "Death of Minnehaha," New Britain Choral Society; Greger's "Spring and Love" and Cowen's "Rose Maiden," with the Musical Union of the Susquehanna University, of Selinsgrove, Pa. Miss Longley has already booked a number of important engagements for next season. Appended are a few recent criticisms:

The work provided by the composer for the person who essayed the part of Minnehaha required her to be equipped with much feeling as well as musical ability, coupled with a sense of the dramatic, as was evidenced in the principal number, and Grace Longley possessed these talents. Her singing was excellent, being clear, and showed her to have a resourceful voice. She made friends by her clear enunciation and easy approach to difficult passages.—New Britain Herald.

Miss Longley sang "Jagerlied," "If Death Be Good," and "O Dieu Brahma," which were on the program. She also responded to an encore with a song in a lighter vein, which made a decided hit, and put her audience in excellent humor. It was a relief to the heavier parts of the program. She has a wide range of voice and a delicate timbre, which strikes a responsive chord. Her enunciation was very distinct, and she had excellent control of her vocal powers. She played her own accompaniment in giving the encore and made a graceful figure presiding at the piano.—New Britain Record.

Grace Longley possesses a voice which is resonant, sympathetic and admirably controlled.—Selinsgrove, Penn., Tribune.

A BRILLIANT BARITONE.

CHARLES CLARK, the well known baritone in Paris, sang at one of the Philharmonic Society's concerts last December with pronounced success.

He was equally successful recently at Nice. A few of many critical notices are herewith appended:

Following the course of their interesting concerts, the Philharmonic Society of Paris presented to us in the same performance the pianist Ernesto Consolo, the violinist Fritz Kreisler and the baritone, Charles Clark. * * * Mr. Clark is a singer of lieder with a well placed voice; very sure of his effects, which were very deservedly loudly applauded in the lieder of Brahms, Schubert and Schumann.—Le Gil Blas, Paris.

Charles Clark, an American baritone, proved that his reputation was not superficial. He was warmly applauded in "Der Hussar," "Der Arme Peter" and "Ich Grolle Nicht," lieder by Schumann sung in German; "Chanson Triste," by Duparc; "Toast," by Marty; "L'Heure Exquise," by Hahn, and "La Cloche," by Saint-Saëns in French.

Mr. Clark is in the possession of a powerful voice, which he manages perfectly. He excels in the selections of power and also in those of tenderness; the medium tints are less marked, but all is interpreted with a great deal of feeling and sentiment.

After several recalls he was obliged to sing some new things, which won for him warm and enthusiastic applause.—Le Journal Musical, Nice, February 19, 1905.

Cunningham in the West.

CLAUDE CUNNINGHAM'S Western tour was a pronounced success, and his popularity is fully attested by the fact that his services are still in demand, while other singers have long ago hied them to the mountains, to the seashore, and to Europe for long and easy summer vacations. Cunningham's latest engagements were sung as recently as July 5, with the Denver Trinity Church Choir (W. J. Whiteman, director), and on July 10 with the same organization.

Of the first of the Cunningham appearances in "Elijah," the two leading Denver newspapers speak as follows:

The soloists were uniformly good, with Claude A. Cunningham as Elijah, the star. For richness and purity of tone he has a voice the equal of which is seldom heard. There was expression in every note and in the dramatic portions, the fire which he put into his work brought forth enthusiastic applause from the spell bound audience. His dramatic interpretation of the part was perhaps its most enjoyable feature, for everyone in the audience knew that he was to hear a singer of unquestioned merit.—Denver Republican.

The most pleasing feature about the rendition of last evening was the expression. It was there in every line and every word. It was especially noticeable in the singing of Claude A. Cunningham, who sang the role of Elijah. It requires a person who is not only possessed of a good voice, but one who has more than ordinary dramatic ability. The part of Elijah was sung by Claude A. Cunningham, who has a baritone voice of rare excellence and who has the needed dramatic powers. His expression from first to last was perfect. First he was persuasive and then the next minute singing with a fire and vehemence that betokens the wrath called down by the prophet on the heads of the unbelievers. Mr. Cunningham was in excellent voice and his singing could not have been improved upon.—Denver News.

SPECIAL!

Loudon G. Charlton announces David Bispham, Mme. Piper, Mme. Fisk and Kelley Cole with Miss Cave at the Piano for 24 Performances beginning Nov. 13 in **Grace Wassall's** beautiful

"SHAKESPEARE CYCLE"

13 Dates Still Open

New York State M. T. A. Meeting.

HELD AT ROCHESTER, N. Y.

THE New York State Music Teachers' Association held its seventeenth annual meeting in Rochester, June 26, 27, 28 and 29. There has been a steadily growing interest in the work accomplished by this association. Eighty new members enrolled. The officers and local committees have worked unceasingly. Good fellowship was given its happiest expression at the banquet Monday evening at Teall's. Delightful speeches and witty toasts caused general merriment. The feature of the occasion was the patriotic speech "Our Country and Its President," delivered by Rev. Donald MacLaurin, pastor of the Second Baptist Church, where all the sessions were held. Messrs. Singleton, Walton, Tracy and Lansing, a local quartet, sang "Annie Laurie." Heinrich Jacobsen, conductor of the Tuesday Chorus, caused much merriment by his recital of Lewis Carroll's "Jabberwock" to his own inimitable musical setting of the words.

Tuesday morning inaugurated the formal opening of the convention. Dr. MacLaurin invoked the Divine blessing. Mayor Cutler extended to the musicians a cordial welcome. President de Zielinski delivered his official address, a brief outline history of the association, having for its basis the watchword of this organization: "Mutual improvement by interchange of thought; development of improved methods of instruction; furtherance of professional fraternity and elevation of the standard of professional work; encouragement of musical composition; raising of standards in musical taste and of musical culture in general." The test examination question was enlarged upon and suggestions made concerning the evolution of music teachers, inveighing in decided terms against the employment of unqualified craftsmen, and suggesting a wider discussion of the subject.

At the conclusion of the address a unique lecture-recital on Scottish music was given by Lena Duthie, of New York. She was a picturesque young lassie, clad in the Stuart tartan. The synopsis of topics follows: Recipe for a Scotch speech; Scotch songs; Burns and his love songs; "Highland Mary"; Picturesque Edinburgh; Newhaven Fishwives, Their men at sea; Bonnie Prince Charlie; Gathering of the Clans; Influence of Bagpipes on Highlanders; Hundred Pipers; The English Dumfounded; Flora McDonald; Burns and Bannockburn; Superstition in the Western Highlands; Thir a Bhata. The program of songs was highly entertaining and gave scope to the singer's versatile powers of interpretation:

Love Songs—
Annie Laurie Douglass
O Whistle and I'll Come to You Burns
Afton Water Burns
Fisher Songs—
Callie Herrin Neil Gow
There's Nae Luck About the Hoose Hume
Jacobite Songs—
Cam Ye by Athol Hogg
Skye Boat Song (translated from the Gaelic)
The Hundred Pipers Baroness Nairne
Patriotic Song—
Scots Wha' Hae Burns
Boatman's Song—
Thir a Bhata (translated from the Gaelic)
The organ recital by Mary Chappell Fisher, of Rochester, was first on the afternoon program. Mrs. Fisher is a pupil of Alexandre Guilmant. She is unquestionably one of the finest organists among women and was heard at the Pan American Exposition and more recently at St. Louis. It is unnecessary to enlarge upon her ability, for she has a national reputation. The program follows:

Third Choral César Franck
Meditation Clausmann
Second Marche Nuptiale Guilmant
(Dedicated to Mrs. Fisher.)
Sonata in C minor Ralph L. Baldwin
Allegro Patetico Bach
Adagio. Allegro assai.
Chorales Bach
Liebster Jesu, wir sind hier.
Herzlichst mich verlangen.
Spring Song Hollins
Grand Chorus in E flat Guilmant

At the close of Mrs. Fisher's recital Mrs. Charles G. Hooker sang two contralto solos, which won appreciative applause:

Happy Art Thou, Magdalene Stainer
Spring Song MacKenzie
Alice Wysard, formerly of Rochester, now organist in Sage Chapel, Ithaca, played the accompaniments to Mrs. Hooker's songs.

At 3:30 the organ recital by Wilhelm Middelschulte, of Chicago, was given, with the following program:
Chromatic Fantasia and Fugue Bach
Concerto, No. 1 Handel
Allegretto, Allegro, Adagio, Andante.
(Cadenza by Mr. Middelschulte.)

Canon and Fugue on the Choral Vater unser im Himmelreich Middelschulte
Allegretto De Lamart
Angelus Liszt
Perpetuum Mobile Middelschulte
Fantasia, op. 101 Saint-Saëns
Andante and Finale from Concerto, op. 137 Rheinberger

The consensus of opinion is that Middelschulte is one of the best organists in America, and after his return from Europe this summer there is a strong possibility that he will succeed Lemaire in Pittsburgh. Mr. Middelschulte's playing is remarkable, even to this power of interpretation were not added the feat of playing everything from memory. One of the numbers which is Titanic in excellence was his own canon and fugue on the choral "Vater Unser im Himmelreich." It was full of musical invention of



JULIAN WALKER.

which writers write; these ten canons show free creative life, perfect polyphonic mastery; this creation is a musical wonderwork. To master it demands the highest powers. Those who cannot play it should nevertheless study it in order to learn how new and great things may be accomplished.

Rosseter G. Cole in Good Music speaks of it as a "valuable contribution to organ literature, a rare example of how modern harmony may be freely expressed through a fine and highly developed sense of polyphony, even though the polyphony follows the strictest contrapuntal distinctions."

This same composition: "A magnificent contrapuntal work."—Alexandre Guilmant, Paris.

Wilhelm Middelschulte is one of the greatest living organists, serious, dignified, performing the most astounding technical feats with almost immovable positions, contrary to the custom of most organists, playing entirely from memory. Although his programs were made up of most substantial organ compositions, he was followed with the closest attention from beginning to end.—St. Louis Mirror.

Tuesday's piano recital by Birdice Blye at 3:30 attracted another large audience, eager to listen to a fine program, which follows:

Impromptu in A minor Rubinstein
Intermezzo, op. 118, No. 6 Brahms
Intermezzo, op. 117, No. 1 ((Cradle Song)) Brahms
Die Forelle Schubert-Heller
Prelude, op. 28, No. 17 Chopin
Fantasia, op. 49 Chopin
Scherzo, op. 39 Chopin
Invitation to the Dance Weber-Taubig
Etude in F Neupert
Tu M'Attire, op. 2, No. 8 Henselt
Paraphrase on airs from Dornroschen Ballet Tchaikowsky-Pabst

This beautiful young woman's personality suggests a poet, and one naturally expected poetic expression only, but that she has an abundance of temperament was proven by the Rubinstein and Brahms numbers, which were virile and scholastic. There was every indication that Madame Blye must have studied to advantage with Rubinstein, she being (with but one exception) the great Russian maestro's only American pupil. Madame Blye played also the intermezzo of Brahms, op. 118, No. 6, played on Tuesday night by Rudolph Ganz. The Brahms "Cradle Song" was given an exquisite reading, which held her hearers spellbound. The Chopin numbers were delicately interpreted, introspective and dreamy, suggesting a poetic conception of the Polish composer, and with less of the nervous energy which characterizes a man's playing of the same compositions. Madame Blye has been and is an earnest student, still too young to have reached the full development of her powers, but that she is destined to shine with even greater brilliancy no one can doubt who has had the good fortune to hear her recital. At the end of the recital she received an ovation and was warmly congratulated.

Madame Blye has studied under Neupert, Joseffy, Von Bülow and Rubinstein at the Royal Hochschule of Berlin and Academy of London. She may be said to be the exponent of modern pianism, combining charm of expression with perfection of finish. Withal it might well be said of her "Thou art like unto a flower," so well does she suggest by her charming personality a June rose. Madame Blye was one of the admired soloists in St. Louis at the twenty-sixth annual convention of the Music Teachers' National Association.

Tuesday evening the piano recital of the eminent Swiss pianist, Rudolph Ganz, now residing in Chicago, attracted a critical audience of music lovers, among whom there were many from Buffalo. The program follows:

Toccata in D minor Bach-Busoni
Etudes Symphoniques, op. 13 Schumann
Rhapsody in B minor, op. 79 Brahms
Intermezzo in E flat minor, op. 118 Brahms
Jeux de Eau (Waterplays) Ravel
Pavane on the death of a young girl Ravel
Scherzo in F sharp major, op. 16 d'Albert
From the Second Year of Pilgrimage: Italy Liszt
Sposalizio (inspired by Raphael's painting).
Sonnetto di Petrarca, in C sharp.
Sonnetto di Petrarca, in A flat.
After a Reading of Dante (Fantasia quasi Sonata).

The piano playing of Ganz is superb, justifying even the most extravagant encomiums which have been published in THE MUSICAL COURIER, embodying the Western and Southwestern press notices. Ganz is a remarkable player even in these days of pianistic wonders. He is the most modest of men—no mannerisms mar his interpretations, which are colossal in virility where strength is required, but withal he has the most delicate touch, light as a fairy footfall and musical in tone as elfin horn when heard in the dim distance. There was a wealth of tone color in Ravel's "Jeux d'Eaux" (waterplays), rainbow tinted, every drop of crystal purity. The reverberation of cataracts, the song of the river, the murmur of the brook, the rain upon woodland glades, the patter from dripping leaves, sunlight and dancing drops, as in a shimmering fountain play. The scherzo in F sharp minor, by d'Albert, was magnificent. The Italian numbers, "Sposalizio," presented a picture to the mental vision of Raphael's painting. The fantasia quasi sonata was a very realistic musical interpretation of Dante; graphically descriptive of the saturnic Italian's moods. The impression made upon his listeners was one of profound admiration in the presence of a master of technic and melodic reading. Mr. Ganz is the young Swiss who has been teaching for the last two years in the Ziegfeld College of Music, in Chicago.

Tuesday afternoon at the close of Mme. Blye's recital a young Belgian gave a fifteen minute organ recital, one number being allegro from Widor's symphony and Thiele's "Finale."

The day closed with a most enjoyable concert, one of the best vocally, there being two singers and one composer of songs: Eva Gardner Coleman, soprano; Julian Walker, bass; William G. Hammond, composer, at the piano.

My Dearie Hammond
I Love My Jean Hammond
Recompense Hammond
Julian Walker.

Cloud Shadows Hammond
To the Sunshine Hammond
Cupid's Wings Hammond
Mrs. Coleman.

Lungi del caro bene Secchi
Mother o' Mine Tours
The Lord Worketh Wonders, Judas Maccabaeus Handel
Mr. Walker.

Aria, Elsa's Dream, Lohengrin Wagner
Mrs. Coleman.

Duet, On a Day, Alack the Day, Shakespeare's Song Cycle.
Grace Wessall

Mr. Walker, Mrs. Coleman.



BIRDICE BLYE.

Night Song (manuscript) Hammond
Ballad of the Bonny Fiddler (manuscript) Hammond
Improvisation on theme to be suggested by the audience.
Mr. Hammond.

Mon Désir Nevin
Berceuse Chaminade
The Simple Shepherdess (L'insouciant Bergère) Willeby
Romanza from Tannhäuser Wagner
Mr. Walker.

Du bist wie eine Blume Hammond
Wenn ich in deine Augen seh Hammond
Im wunderschönen Monat Mai Hammond
Mrs. Coleman.

Duet, Selections from Christmas Oratorios Saint-Saëns
Mrs. Coleman, Mr. Walker.

J. Niedzielski, a Polish violinist of the old school, played introduction to Paganini's Witches' Dance, with cadenza of his own, and Wieniawski's Concert Polonaise.

Julian Walker had never before been heard in Rochester, although many had heard him elsewhere. He has a glorious bass voice; rich, powerful and sympathetic. Each one of Hammond's songs revealed new beauty in his art of interpretation. Tours' "Mother o' Mine" was infinitely pathetic. So noble and convincing is Mr. Walker's style that one need not make special mention of any numbers on the program. He electrified his audience; and the duets with Mrs. Coleman were a most interesting feature of the concert. The Shakespeare song cycle duet, "On a Day, Alack the Day," was as quaint as its name implies; and a decidedly sixteenth century atmosphere pervaded words and music. In the selection from Handel's "Judas Maccabaeus," "The Lord Worketh Wonders," was revealed a flexibility of voice, a dramatic depth of expression, a breadth of style, not always possible in a bass voice, and which certainly ranks Mr. Walker as a great oratorio artist. A brief summary of Mr. Walker's vocal achievements and consequent success will indicate the demand for his work. Except in the far West Mr. Walker has sung in nearly every city of importance in the United States and Canada. In 80 per cent. of these cities he has appeared twice and oftener, and in some a dozen times; appearing on the same program with Sembrich, Nordica, Gadske, Schumann-Heink, Edouard de Reszké, Kreisler, De Pachmann, Blauvelt and others. On different occasions he was substitute for Campanari and David Bispham. Mr. Walker has been soloist with the New York Oratorio Society, the New York Philharmonic Society (Wiengartner, conductor), the Pittsburg Orchestra, the Philadelphia Orchestra, the Chicago Apollo Club, the Worcester Festival and the Bethlehem Bach Festival four times, 1903, 1904 and 1905 (April and June). His numerous artistic successes during the last two seasons have been well merited. Press notices are so numerous, a few are appended in abbreviated form:

Julian Walker, one of the soloists at the Bach Festival in Bethlehem, April, 1905, received appreciative criticism. Mr. Walker sang the solo cantata "I With My Cross Staff Gladly Wander." This cantata, with a possible exception, is the only one Bach wrote for the bass voice. The expressive passage at the close of the first aria stands out in beauty, both of rhythm and melody, like

a sigh of deep happiness, and returns with wonderful effect at the end of the last recitative. The audience listened with hushed delight to every note that fell from Mr. Walker's lips during the twenty-five minutes he was singing. His was a brilliant performance.—Bethlehem Times.

Mr. Walker's singing in the next solo, "O Ye of Little Faith," and in the magnificent E minor aria, was majestic and dignified in style.—Bethlehem Times, April 13, 1905.

The matchless beauty and richness of Mr. Walker's voice was never better exemplified than when he sang the words of Jesus, in "St. Matthew's Passion." To fulfil the sublime ideal Bach has given to the character of Jesus is a responsible task, for the distinctive accompaniment for this part found in "St. Matthew's Passion" that differentiates it from other voices is lacking here.

Walker gave a peculiarly effective demonstration of his ability in the aria "Beloved Saviour," which forms both the counterpoint and interludes to the exquisite chorals "Jesus, Thou Who Knowest Death."

The dramatic climax of the performance was reached with Mr. Walker's singing "It Is Finished," a breathless silence and feeling of awe reigned in the church as this gifted singer's voice died away.—Bethlehem Times, April 14, 1905.

Wednesday, Second Convention Day.

Business meeting at 9.

10 to 12, "Public School Education in Music."

First paper by George Oscar Bowen, Stamford, Conn., "Aim and Extent of Work."

1. What should be emphasized.

(a) Culture the giving of musical experience.

(b) Training in co-ordination of eye, ear and throat necessary for sight singing.

2. What should be accomplished in each grade when culture and training are combined. With ninety minutes each week? Work given by grade teacher under supervision.

Second paper by Joseph B. Mischka, Buffalo, N. Y.



WILHELM MIDDELSCHULTE.

"Who should do the work and what should be the preparation for it?"

1. The specialist.

2. The grade teacher.

(a) With supervision.

(b) Without supervision.

These fine papers were discussed and helpful lessons learned by the many earnest students and teachers present.

Resolutions that were presented at a business meeting by Mary Chappell Fisher, of this city, aroused lively discussion and were as follows:

That in the opinion of the New York State Music Teachers' Association it is urgently desirable in the interests alike of students of the musical profession and of the general public, that all teachers of music should give some guarantee of fitness for their calling. That as a step toward the realization of this object the New York State Music Teachers' Association admit to membership in the active or professional class only persons who shall prove their fitness by passing an examination, or shall produce credentials which the association formally adjudges equivalent. That a committee be appointed to digest a scheme and lay it before next year's annual meeting.

In submitting the resolution Mrs. Fisher dwelt upon sums of money expended in teaching, useless and harmful. In other professions diplomas are required to prove one's fitness for practice of law, medicine, &c. By granting membership to people who had proven ability societies like the New York State Music Teachers' Association will provide a body whose worth the public will be quick to recognize. Once it was known that membership was a guarantee of a respectable status the society would gain strength and the public seek no teachers outside of it.

Louis Arthur Russell, of New York, said that the proposal was impracticable. George H. Farnsworth opposed the proposition. Mrs. Sumner Hayward, of this city, thought that the association, as self respecting, should provide means to enable one to distinguish between good teachers and poor ones. Carl G. Schmidt, of Brooklyn, said that he had to pass an examination in order to qualify

as a member of the American Guild of Organists, yet he was forced to admit that many organists outside the guild were quite as proficient as members who would not submit to an examination. H. Brooks Day considered the proposition impractical. Mrs. Charles G. Hooker, of this city, favored the proposition, especially regarding the cultivation of the voice, which can be permanently injured by wrong instruction. The first of the three resolutions was adopted as presented. The others were referred to a committee composed of Ludwig Schenck, Mary C. Fisher, Mrs. Louis N. Fuller, of this city, with J. Redfern Mason, of the Rochester Post-Express, as advisory member.

Singer, Teacher and Lecturer.

Edwin Harvey Lockhart, the eminently successful basso who has so rapidly won for himself distinct and honorable recognition in New York and elsewhere, gave a most interesting lecture, followed by a delightful song recital on Wednesday afternoon, June 29. His lecture, dealing with the fundamental principles of voice production, tone coloring and enunciation, was clear, concise and convincing. Being himself a perfect exponent of his theories, he illustrated the principles involved by a most comprehensive manner of illustration. Though yet a young teacher, instructors as well as students seek him, because he has a decided gift of imparting knowledge. By his own arduous study critics have stated that "he has penetrated the innermost secrets of voice building and tone coloring; that he understands every vibration from a scientific standpoint no one who has heard him give a lesson will deny." Pupils say that he knows instantly what defects exist and why, and can tell them clearly what to do to overcome them. Eminent musicians voluntarily speak with enthusiasm of the good work that he is accomplishing. He numbers among his pupils opera, concert and church singers; also teachers. An artist of high ideals, this teacher tolerates nothing short of perfection in emission and purity of tone. Mr. Lockhart's voice is exquisitely sympathetic, a full sonorous basso cantante, with a perfectly controlled range from low C to high F. His mezzo voce is remarkable and his style finished.

Song Recital—

French Ballade Flegler

The Horn —

American and English Ballads—

Oh That We Two Were Maying Nevin

Autumn Sadness Nevin

Myself When Young Liza Lehmann

(From In a Persian Garden.)

Drink to Me Only With Thine Eyes Old English

German Songs—

Who Treads the Path of Duty Mozart

Hear Me Ye Winds and Waves Handel

Evening Star Wagner

The Two Grenadiers Schumann



EDWIN H. LOCKHART.

critical audience. It is seldom one hears such splendid diction, range, force, purity of tone, and all under free control. No mannerism to detract from one's pleasure in listening to a superb voice.

A bass voice of the power of Mr. Lockhart's is in itself valuable. But to hear a voice like that, which from its highest to its lowest note is perfectly smooth and under absolute control, is an occasion long to be remembered.

Mr. Lockhart has a deep, powerful and musical voice which has been trained by the best teachers in this country and Europe. To

this is added his natural talent and the ability to control his voice in excellent keeping with his conception of the music which he sings, and the applause which his performance evoked was but a just tribute to his easy manner and excellent rendition of the different selections.—New York World.

Mr. Lockhart's crisp and flexible touch, his perfect enunciation, quiet dignity of mien, and sincerity of delivery produced an impression consistently prepossessing and satisfying. Possibly his finest effect was produced in Wagner's "O Due Mein Holder Abendstern."—N. Y. Tribune.

Edwin Harvey Lockhart is known as a baritone of agreeable voice, warm and intelligent in handling, and musical at all times.—Musical Courier.

In the numbers "Lord, God of Abraham" and "It Is Enough," Mr. Lockhart was at his best, his resonant, dramatic voice being particularly effective and satisfactory in oratorio work.—American Art Journal.

Edwin Harvey Lockhart's musicale at Carnegie Lyceum last Monday evening was an enjoyable affair. The concert giver himself is a singer of pleasing attributes, and his singing on this evening possessed much to interest all. He has clear enunciation, correct tone emission and favorable personal appearance.—New York Musical Courier.

Mr. Lockhart possesses a bass voice of remarkable sweetness and purity, and is well known in musical circles of New York and Brooklyn, where he has filled many engagements for musicales, concerts, etc.—The Commercial Advertiser, New York.

THIRD CONVENTION DAY, THURSDAY MORNING.—Nine o'clock—Business meeting; election of officers, with the following result: President, Carl G. Schmidt, of Brooklyn, N. Y.; general vice president, Ludwig Schenck, 6 Centre Park, Rochester, N. Y.; secretary, H. Brooks Day, Brooklyn, N. Y.; treasurer, Frank F. Shearer, Lockport, N. Y.; program committee for 1906, Charles H. Farnsworth, Teachers' College, Columbia University, New York; Thomas Impett, Troy, N. Y.

First Paper—"Training in Speech with Special Reference to Songs for Children Under School Conditions." Azubah J. Latham.

Second Paper—"For Adults' Class and Private Work."

John Dennis Mehan, New York.

Thursday afternoon the annual excursion of the association took place, the members going by special trolley to Sea Breeze and Charlotte and by boat to Glen Haven. About sixty members made the trip.

THURSDAY EVENING.—8:15—Grand concert; Reed Miller, tenor; Milada Cerny, the phenomenal child pianist; a picturesque song recital by Mary M. Howard.

Interest centred in Milada Cerny, a child of fourteen. Born in Chicago of Bohemian parents, she has been a pupil of her father, who is himself a direct descendant of Cerny, the composer of velocity exercises. The child is the marvelous performer she has been advertised to be. In part one of the program these were the piano solos:

Rondo Capriccioso Mendelssohn
Staccato Caprice Vogrich
Maiden's Wish Chopin-Liszt
A Revolutionary Etude Chopin
Perpetuum Mobile Webster-Liszt
Milada Cerny.

Rounds of applause greeted the little wonder, who is no prodigy, but an earnest student, having practiced daily under careful instruction since she was five years of age.

Reed Miller's group of songs by Hawley, Grace Wassall, Strickland and Henschel were pleasing selections. The last two Henschel numbers, "Many a Dream" and "Morning Hymn," were admired. Alice Trott, of Niagara Falls, was official accompanist at the piano.

At 9:15, a "Picturesque Song Recital," arranged by Mary M. Howard, Buffalo, N. Y. Subject: "Women Composers of Today." Interpreted by Miss Howard and Harmonie.

Quartet—First soprano, Mrs. Harriet Welch Spire; second soprano, Julia Agnes O'Connor; first alto, Mrs. Alton J. Cooke; second alto, Mrs. Robert H. Heussler, with the assistance of Ludwig Schenck and Herman Stoll, cellist.

Piano, Summer Song Agatha Backer Grondahl
Miss Howard.

Quartets—
Spinning the Yarn Jessie L. Gaynor
The Moon Boat Jessie L. Gaynor
Harmonie Quartet.

Solo, The Water Lily Mary Turner Salter
Miss O'Connor.

Piano, Two movements from the suite Italia..Cornelie van Osterzee
Miss Howard.

Solo, Shadows.....Carrie Jacobs Bond
Mrs. Heussler.

Trio for violin and 'cello.....C. van Osterzee
Fröhlicher Frühlingstanz.....
Miss Howard, Mr. Schenck, Mr. Stoll.

Solo, Kashmiri Song.....Amy Woodford Finden
Mrs. Alton J. Cooke.

Quartet, Ich reite hinans.....Catherine van Rennes
Harmonie Quartet.

Solo, The Bird's Christmas Carol.....Cecile Chaminade
Mrs. Spire.

Quartet, The Splendor Falls on Castle Walls....Mary M. Howard

Miss Howard read a paper outlining the position occupied by women in musical composition, "admitting that as yet she had not greatly distinguished herself from a creative standpoint, although claiming that much of woman's work is worthy of recognition." The lecture was illustrated with stereopticon pictures of the women composers whose songs were sung, the selections being from women composers of the present day.

Miss Howard believes that the power of music is intensified by its union with other arts, and so has attempted to combine music, painting and poetry, so blended that no one factor dominates the others. Good music, both vocal and instrumental, is united with dissolving views of



LUDWIG SCHENCK.

pictures by ancient and modern artists, the appeal being made to the eye, the ear and the heart. There is no desire on the part of the writer to criticize adversely, nor seem to flatter, but a judicious cutting of the lecture would allow more time for enjoying the pictures and music; nor is it flattery to say that the most musical quartet number was "The Splendor Falls on Castle Walls," a most harmonious interpretation of Tennyson's "Blow, Bugle, Blow." In addition to the good music the pictures illustrated very beautifully the different stanzas of an exquisite poem. Miss Howard is to be congratulated as a composer of merit. For some years Miss Howard has held the position of organist of the Church of Our Father, teacher of music in the public schools, and is also musical critic of the Buffalo Express.

A retrospective view of the Walker-Hammond-Coleman song recital: It is pleasant to note that William G. Hammond is a composer of unusual merit, a worthy successor of Ethelbert Nevin. He is gifted as an improvisator. Mr. Hammond was fortunate in having such artists as Julian Walker and Eva Gardner Coleman to interpret. The latter is a coloratura soprano, who excels in mezzo voice singing. Many preferred her singing of French and German, in which her diction was excellent. "Mon Désir,"

by Nevin, was very sympathetic, also Chaminade's berceuse vocal gems. Hammond's group of German songs were sung exceedingly well also. Mrs. Coleman, as Eva Gardner, of Glens Falls, N. Y., was widely known. Since her marriage she has had a wider range and has sung much in oratorio work at Ocean Grove and elsewhere. Mrs. Coleman is a woman of striking personal appearance and charm of manner, and during her short stay in Rochester made many new friends.

The county organization committee, of which Past President de Zielinski was chairman, worked hard to make the convention a success. The committee consisted of George Frank Spencer, Dansville, N. Y.; Edward W. Berge, New York; Carrie L. Dunning, Buffalo, N. Y.; Charles Ehrlicke, Albany, N. Y. Of the publicity and promotion committee the general vice president was Louis Arthur Russell, of New York, chairman. His committee was H. B. Day, Brooklyn; Thomas Impett, Troy, N. Y.; Julia E. Crane, Potsdam, N. Y.; Joseph B. Mischka, Buffalo, N. Y.

Local committee, Ludwig Schenck, chairman; Richard Lansing, secretary. The women serving on this committee worked with a will. Mrs. John Duffner possessed splendid executive ability.

LUDWIG SCHENCK.

There were two candidates slated for the office of general vice president. It was very gratifying to his many friends that Ludwig Schenck was elected. He has worked unceasingly to make the meeting of the N. Y. M. T. A. a success educationally, financially, socially, and victory perched upon his banner. He is one of the most modest of men, and that is owing, no doubt, to his having a thorough knowledge of his profession as a musician. He is a master of the violin and teaches that noble instrument. He has studied with Lauterbach in Dresden and was a great favorite with Sevcik of Prague, who has taught Kubelik and Kocian. Mr. Schenck was at one time a member of Dr. Damrosch's orchestra and the Theodore Thomas Orchestra. He was also at one time with the Buffalo Symphony Orchestra and taught the violin in the Buffalo School of Music. He is now conductor of the Rochester Symphony Orchestra, and judging by the character of the programs presented, it is steadily growing in general excellence.

The Rochester press claim generally that the seventeenth annual meeting of the N. Y. M. T. A. which ended here June 29 was the best ever held. The day before, the place of meeting was warmly contested. New York city had many advocates, but Geneva won when the question was put to a vote for 1906.

The final discussion of the question of the certification of teachers with the idea of making all music teachers pass a qualifying examination before they may teach was practically abandoned. Those opposed maintained that if all teachers were required to pass an academic examination before being admitted to membership the association would lose a large percentage of its membership. The result of the deliberations of the committee was the presentation of three resolutions: First—That a committee be appointed to discuss a scheme for the future division of the membership into three classes instead of two, namely, active members, applicant members and associate members. Active members, those who have passed an examination imposed by the association or hold a diploma equivalent to an examination; applicants are the musicians who join the association; associate members are music lovers of all classes included in the present division.

Second—That a committee draw up a draft from the examination to be submitted at the next annual meeting. That the examination deal with the essentials of music which teachers of all classes must know; further, that the examination be of not more than moderate difficulty; further, that the scheme when completed be printed and copies sent to the chairman of each county not less than a month before the next annual meeting. The third resolution named the following committee to act on the aforesaid resolution: Miss Howard, Buffalo; Charles F. Farnsworth, Dr. Henry G. Hanchett, New York; Dr. George C. Gow, Louis Arthur Russell, Jaroslaw de Zielinski, Arthur Gibson, Henry Holden Huss, Kate S. Chittenden, J. Redfern Mason.

A resolution fixing the price of a life membership in the association at \$25 was adopted.

During the daily sessions there were exhibits of the John Church Company, the Oliver Ditson, L. A. Russell, The Musician, The Music Review, the Fletcher-Copp Musical Method, Simplex and Kindergarten in the lobby of the church, and the patronage was liberal. Mrs. Carrie Dunning's Method was exhibited at Powers' Hotel.

When the sessions were all over, many regretted the close of a convention which had proved to be a real inspiration, and all look forward to 1906 in beautiful Geneva.

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CHICAGO, Ill., July 8, 1905.

THE second of the Chicago University summer concerts in Leon Mandel Hall was played July 3 by Carolyn Louise Willard, assisted by the baritone, Garnett Hedge. The audience was a large one and about of such quality as one would naturally expect around a live university—persons all of massive brows and not much hair, but immensely appreciative of a good musical thing. Miss Willard played the six variations of Beethoven's opus 34, the C sharp minor scherzo by Chopin, two of the twenty-four preludes by Thorwald Otterstrom and the Strauss-Tausig "Nachtfalter" (valse caprice) in C sharp minor.

Of the two general classes of pianists those that are worth hearing and those that are not, Miss Willard falls within the first. There is enough mood and interpretative force in what she essays to interest whoever happens to hear her. This is reinforced by all the usual mechanical accomplishment of the modern, high class artist; in her case sufficient to every need, with some to spare in much music as is noted above. She can have bravour where she wants it and the utmost delicacy where she wants that. Altogether hers is the workmanship of a musical person entirely worthy to be representing the Zeisler cult.

Mr. Hedge sang new songs by American composers, besides Mr. Damrosch's well known "Danny Deever," "Prince Ivan's Song," by Allitsen; and "Love's Solace," by Willis. Mr. Ruifrok, of Des Moines, was represented with his "Snow Flakes" and "A Dream." Mr. Grant-Schaefer, of Chicago, was represented with his very new group, "My Love is a Bonnie Flow'r," "Lassie W' the Lint Locks," "Bonnie wee Thing" and "Moon Mother." The singing of these songs was accomplished well by Mr. Hedge, whose voice is an attractive one in a practically perfect state of training, all governed by musical intelligence. His accompaniments were particularly well played by Victoria Pawnall.

The second summer morning recital by faculty members

and artist pupils of the American Conservatory was given July 6 by the pianist, Amanda Closius, contralto Jennie Johnson and violinist H. Eis. Miss Closius played the Beethoven sonata, op. 31, No. 3, a group of soli comprising the Mendelssohn C major prelude, Brahms' G minor ballade, Glinka-Balakireff's "The Lark," Olbersleben's "Elfen-tanz," and, with Mr. Levy's accompaniment of second piano, the second and third movements of the Chopin F minor concerto. For the rendition of the foregoing Miss Closius' technical means were always ample, and, musically, the solo group suited her exactly. The Beethoven playing was conscientious, but lacked the certain poise which is necessary to breadth in the playing of this master. Her stage of maturity is nearer Chopin than Beethoven, but there is nothing to preclude her playing the classics very well later on.

Miss Johnson sang "The Lord is Mindful," from St. Paul; Lalo's "Bond Maid" and "My Thoughts Are as the Mighty Hills," by Grieg. Her voice is a powerful contralto of pleasing quality and her renditions were both dignified and enjoyable.

Mr. Eis played the "Romanza" from the Wieniawski D minor concerto and the "Hejre Kati," by Jeno Hubay. He is a violinist of great, steady impulse and genuine musical refinement, who would seem specially called to present rich gems like the Wieniawski "Romanza." As his use of the instrument is without fault, the only detracting element in his performance is a seemingly unconscious movement of his features, so decidedly, however, as to be here catalogued for correction.

The program July 13 will be played by the violinist, Leon Marx, and soprano, Mabel Goodwin.

The Bush Temple Conservatory has been making use of its special summer term by providing opportunity for worthy pupils to be heard. The dramatic department gave the first of the programs, participated in by Marie Kelly, Hattie M. Schuettler, Mary Allen, Sadie M. Tupler and

Bessie M. Heydecker, assisted by pianist Rachel B. Kinsolving.

The vocal department presented pupils of Ethel Grow, who is completing her first year as instructor at the conservatory. The Misses Falkenroth, Cotton, Nicholson, Allan, Heise and Spears were the singers who appeared in quartet, (Marzials', "Fly, Little Dove"), quintet (Abt's "Thou Heaven, Blue and Bright") and in solo. The condition and manner of manipulation of the six voices were sufficient to show Miss Grow a careful and useful instructor of singers. The teaching looks perfectly safe and conducive to the best ultimate results.

A joint recital by Mabel Crossman, a piano pupil of Miss Willard, and Jeanette Lambden, soprano pupil of Mrs. Stacey Williams, was the third of the programs. Miss Crossman played Bach (F minor prelude and fugue), Mendelssohn (scherzo, op. 16), Schuett, Schumann, Moszkowski, and a nocturne and the A flat ballade by Chopin. She has a good head and a full, rich piano tone as mediums and technical equipment for the correct playing of all on this program. The future will bring to her the reserve technic which will permit a much lighter, fluffier Chopin

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than she presented in the ballade. The same reserve will enable her to treat the Mendelssohn scherzo with a lighter hand. Mrs. Lambden sang Mrs. Beach's "June" and "Spring" and Dell'Acqua's "Provençal." Her voice is a very high coloratura soprano of considerable power and intensity. Her singing is so attractive as to create great enthusiasm among her auditors. Her voice had been small at the start, but it has grown powerful through right singing.

The baritone, Arthur M. Burton, will continue teaching through July, after which he and Mrs. Burton will go East or up into Michigan for a month's vacation. Mr. Burton has been in largely on the general prosperity of the past year. His class was the largest of his experience and he had a large number of good recital engagements, both public and in private. His better recital engagements were for Purdue University, at Lafayette, Ind.; the State University of Wisconsin, at Madison; the Matinee Musicale, at Menominee, Mich.; two recitals in Milwaukee and an appearance with the Aurora Musical Club, in Goring Thomas' "Swan and Skylark."

Mr. Burton's repertory is very large, embracing, besides the usual works of Schubert, Schumann and Franz, a large number by Brahms, Hugo Wolf, Richard Strauss; also a valuable selection of old English, Irish and old French songs, the French going back to the tenth century. He is continually at work on the standard oratorios, besides the modern works of Elgar, Bruch and Sir Arthur Sullivan.

In view of Mr. Burton's beautiful voice and splendid treatment of it there is hardly a more enjoyable or more reliable artist in this field.

Marion Green sang before the Indiana Music Teachers' Association in a recital with the pianist, George Krueger, of Cincinnati. He was given an ovation such as has been seldom accorded by members of that organization. From a local Indiana paper we take the following criticism:

"Marion Green was enthusiastically greeted as he stepped from the wings of the stage, and he held his hearers breathless with that wonderful voice of his while he sang Elgar's 'Land of Hope and Glory.' No better selection could have been made to exhibit a voice of wonderful sustaining power and smoothness, and few singers would dare attempt such a composition on a concert platform. It demands the biggest kind of tone, and Mr. Green fur-

nished it. He was given a double recall, to both of which he graciously responded, the second of which with the old song, 'My Love is Like a Red, Red Rose,' by Hastings. His second number comprised a couple of songs written for him by W. H. Pontius, entitled 'A Prayer of Love' and 'The Parting Rose,' and Allitsen's 'Song of Thanksgiving.'

Apropos of the some appearance Mr. Gunn had the following in the Chicago Inter-Ocean:

"Mr. Green possesses a basso cantante voice of unusual power and compass, and of rarely beautiful quality. He attempted nothing that made great demands on musicianship, but sang the simple songs he had selected with admirable taste."

Walter Spry opened his summer term of teaching in July and he will continue to August 18. He had but recently returned from a trip in the East, where he visited New York, Boston and other points. On the way East he played before the Music Teachers' Association of Michigan, then in session at Ann Arbor. July 7 he began playing the piano compositions to illustrate a series of lectures by Rossiter G. Cole on the history of the clavichord and the harpsichord. The lectures are six in number and are given in the Fine Arts Building on Fridays at 4 o'clock. At the first lecture Mr. Spry played two Scarlatti sonatas, two minutes by Rameau, the fantasia in C by Handel and the prelude and gavotte from Bach's English suite in G minor. Works of Haydn, Mozart and Beethoven will be used next Friday.

The following are press notices of Mr. Spry's playing at Ann Arbor:

The Thursday afternoon concert of the Music Teachers' Association was probably one of the finest in the series and one of the most appreciated. The attractions were Walter Spry, pianist of Chicago, and Edward Strong, tenor of New York, who gave a program of an unusually high standard. Mr. Spry is an exceedingly intelligent player. His technique is clear and his tone beautiful. He has fine use of the pedal and his music gave the keen pleasure of a well educated musician and a fine pianist.—Daily Argus.

In the afternoon, at Friese Memorial Hall, the visitors were given the privilege of attending a recital by the distinguished pianist, Walter Spry, of Chicago, and the well known tenor, Edward Strong. Mr. Spry was very enthusiastically received and proved himself an artist of unusual ability. He plays with great power and fine technique and with great dash. His interpretation is flawless and his work is very satisfactory and inspiring.—Daily Times.

The four corners of the earth have been contributing for

years to the music student population of the city, but it would be seldom the experience of a school turning out a piano class to cover more varied American territory than the recent class of eight pupils graduated from the Sherwood School. Gladys Ives Brainerd came from Grand Junction, Col.; Frank D. Cannon from New York city; Ella M. Connell from Portland, Ore.; Elsie R. DeVoe from Highland, Kan.; Annelie Hinemon, from Arkadelphia, Ark.; Alice McClung from Coloma, Mich.; Virginia B. Ryan from Waco, Tex., and Jesse E. Scribner from Austin, Ill.

The Balatka Musical College held its annual commencement and concert in Handel Hall June 29, presenting a program with the first movement of a Beethoven piano concerto (Blanche Baum); the andante and finale from the Mendelssohn G minor concerto (Olga Bergemann); the first movement from the Schumann A minor concerto (Bessie Kaplan); the Liszt "Hungarian Fantasia" (Edith Kien), and the first movement of the Grieg concerto in A minor (Matilda Lewin). The young violinist, Edward Hunneman, played the first movement from the E major concerto, by Vieuxtemps, and Alta Dickinson played the Bach violin suite in E major.

The piano playing was generally of a very good sort, but much of the enjoyment of the evening was through the two violinists, grown up pupils of Harry Dimond. Hunneman has a real talent for the violin. Whatever a violinist needs—temperament, school, technic, breadth—seems to be coming to him and a great deal of it has already arrived. Miss Dickinson's Bach showed the same careful, high class

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The first recital of the Chicago Musical College summer term will be played Saturday afternoon, July 15, by Glenn Dillard Gunn, and the vocalists Herbert Miller and Mabel Sharp-Herdien.

Dr. F. Ziegfeld, president of the Chicago Musical College, reached home July 6 from a trip abroad whence he had gone, starting from Chicago May 14. The doctor spent most of the time in Paris with Mr. Delma-Heide, the Paris correspondent of THE MUSICAL COURIER. Among the many delightful recontres there was one with Moskowski the last evening of the stay in Paris.

As on former visits abroad, Dr. Ziegfeld brought home some new timber for the faculty of his big college. This includes the distinguished young pianist, Waldemar Luetsch; the eminent baritone, Hans Schroeder; the Scandinavian violinist, Frederik Frederiksen; the gifted composer, Alexander von Fielitz, who has been for some years assistant to Dr. Hollaender, of Stern's Conservatory, Berlin; also the young violinist, Richard Schroedter, a former Leipziger.

Victor Heinze reports that his former pupil, Hazel Harrison, will return to America the coming season and give two recitals each in New York and Chicago. In each city one recital will be given with orchestra and one without. Mr. Heinze notes that in a recent foreign summary of the really noteworthy pianists who played in Berlin last season Miss Harrison is mentioned with a half dozen of the greatest virtuosos before the public.

Lillian Ballagh, the Chicago soprano, sailed July 5 on the Anchor Line steamer Astoria for England. She will reach New York on the return about October 1 on the

steamer Prussia. Mrs. Ballagh will probably spend some time in England and Italy coaching for her next season's recital work. Last season she made her second successful tour of a month in the South.

Thomas Holme, pianist in Kimball Hall, is in Europe until the first week in September.

Milon Harris, vocal teacher in Kimball Hall, will spend July 15 to August 1 outing at Spring Lake, Mich. Later he will conduct his third season of five day normal classes at Lebanon, Terre Haute and Brownstown, Ind.

The contralto, Marie White Longman, of Kimball Hall, will spend August in vacation at Albion, Mich. In September she will go for a month's stay in New York.

T. P. Giddings, vocal instructor in Kimball Hall, will spend his vacation at his home, Anoka, Minn.

The pianist, Albert O. Anderson, of Kimball Hall, is at his home at Rochester, Minn.

Mrs. Willard S. Bracken, of Kimball Hall, will spend August in the country near Benton Harbor, Mich. She will spend September in New York.

Mary Wood Chase left Chicago June 30 on the steamer Manitou for Mackinac, Bay View and other points in Michigan, where she takes her summer outing.

Theodore Millitzer, of the American Conservatory, started with his family, July 8, for the camp on Fox River, where he and nineteen friends have bought a tract of land and built cottages. He will return September 1.

Miss Westervelt, of Davenport, Ia., was a visitor in Chicago studios last week. Miss Westervelt has a large private class and is in charge of the vocal work at St. Catherine's school in Davenport.

E. C. Towne, the well known oratorio tenor and instructor of the vocal faculty of the American Conservatory, is spending the summer at Providence, R. I. Mrs. Towne had preceded her husband some weeks.

Marion Green, basso cantante, who is making Chicago his headquarters for his concert work, and will continue to do so, left Chicago July 10 to take up a few days' teaching

each week at Marion Conservatory of Music, at Marion, Ind. The conservatory is under the musical direction of the brothers S. H. and Percy Nussbaum and it has recently added a business manager in the person of Paul Poindexter, who is also president of the business organization.

Mabel Shorey, of the vocal faculty of the Chicago Musical College, will leave Chicago in August for a year in Europe.

New Offices for Music Section of N. E. A.

HAMLIN E. COGSWELL, director of a conservatory of music, Mansfield, Pa., was chosen president of the music section of the National Educational Association for the ensuing year. This placing of a man outside of the public school work in conjunction with the working of that body speaks for a union of forces between these two important features of music education, the technical and the interpretative. Mr. Cogswell is a young, enthusiastic, but experienced music educator. He was prominent in recent debate and discussion, deeply interested in the work, and popular with the members as proven.

Mrs. Francis E. Clark, the new vice president, was also a valuable and inspiring member of the music department of the convention. She, too, has a valuable record though young, and is at present supervisor of music in the schools of Milwaukee, Wis.

P. C. Hayden, of Keokuk, Ia., was re-elected secretary. F. E. T.

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Rive-King in the West.

ALWAYS a favorite in her own country, Julie Rive-King scored a new triumph when she played before the convention of the Illinois music teachers, held at Peoria. All the papers published extended criticisms on her performance. Some brief extracts read:

Madame Rive-King arrived in the city on Wednesday during the afternoon and played last night at the meeting of the music teachers in the First Congregational Church. She is one of the pianists who has been before the public for so long and in so prominent and successful a manner that her name is almost a household word. Time has left no furrows in her interesting face, nor has she lost any of her sprightliness of manner. A personality always unusual, she retains every bit of her individuality.

Even the manner in which she sits at the piano is individual and attracts attention to her at once. For the time being she turns her back upon the audience, though playing to them just the same. The crispness of her playing, the wonderful manner in which she produces the effects she most desires are always matters of wonder, and what no artist can explain. It is the subtlety of the personality behind it all. The delicacy of the Chopin group, the variety and unique charm of the second group, which was possibly more delightful than any of the others, and the brilliancy and breadth of the Wagner-Liszt number fascinated alike. It was a wonderful program and the audience was not only a very appreciative one, but the largest since the convention opened, and made up in great part from the people of the city.—Peoria Herald-Transcript, June 9, 1905.

The evening recital was the big event of the convention. Madame Rive-King and Madame Rive-King's playing more than atoned for the mediocrity of the day's performances. This truly great artist was in magnificent form last night and the clarity and brilliancy of her interpretation and technique made the entire program an unalloyed joy. The audience was in a most receptive mood and refused to let Madame Rive-King escape without numerous encores. When she responded to one of these with her own familiar "Bubbling Spring," the applause became almost riotous—for Peoria. John Miller, of Chicago, was the assisting artist. Mr. Miller has a tenor voice of beautiful quality, which he uses with much discrimination and skill. He, too, won instant favor.—The Peoria Journal.

Genius is eternally young.

Time cannot stale its freshness nor tarnish its splendor. And thus it is that Madame Rive-King returned to us last night after an absence of—we will not be ungallant enough to say how many years—with her smile as unaffectedly girlish, her charm undiminished, and her art as superb as of yore. Indeed, it seems as if this wonderful little lady has but gained with the lapse of years. Never have we heard a touch so light and elastic, runs so silken, smooth and velvet soft—such tenderness and beauty of tone, combined with such splendid vigor and freshness, such freedom and elegance of style.

Madame King's program last evening was a delight from start to finish and she was given a reception worthy of her greatness. The group of Chopin numbers were played with a fire and abandon which fairly electrified her audience and at the conclusion of the

Liszt rhapsodie, which the little artist gave with magnificent effect, that her audience broke into raptures of applause which did not die away until she had played again.—The Peoria Star.

Bruno Huhn arrived from Europe last Friday, aboard the Savoie.

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